ISSUE EIGHTY

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DOCTOR WHO

IN-VISION

VENGEANCE ON VAROS

THE MAKING OF A TELEVISION DRAMA SERIES

CMS

VAROS GOLD

WEDNESDAY 17 MARCH 2375

9.30pm Three plucky contestants brave the hazards of the punishment dome...

5.00pm On the Record
Jake Day takes notes as he questions union leader Jondar over his demands for increased rations. Jondar returns for tonight's execution.

5.45 The Money Programme
Presented by Mentor Sil, of the Galatron Mining Corporation.

6.15 The Generation Game
Four lucky contestants compete to complete their tasks before the voltage reaches lethal levels.

7.00 Mr Blobby
Heart-warming documentary, revealing how cell-mutation technology helped a rebel leader find a productive role in society.

7.30 DeadEnders
How will Tiff cope now Poll-Cops have caught up with Jim?

8.00 The Planetary Lottery
Is your number up tonight? It could be you...

8.10 Widows
The wives of three notorious rebels describe how they rebuilt their lives after the executions.

9.00 Flail of the Century
Celebrity guests attempt to guess how many lashes a prisoner can survive!

9.30 Wildlife on One
David Attenborough describes the disgusting habits of the Punishment Dome's longest surviving inhabitants - the cannibals.

10.05 Planetary Political Broadcast
By the Governor.
Prepare to vote.

10.05 Noose at Ten
Tonight's execution.

10.30 Snatch of the Day
Live coverage as the poll police close in on anyone who failed to vote

IN-VISION
Vengeance on Varos

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ORIGINS:

Did Producer John Nathan-Turner and Script-Editor Eric Saward become too focussed on the affections of the fan press rather than the general public? Over the years this has become a hotly debated topic, but the 'yes' camp tends to be in the majority, at least as far as season 22 is concerned..

Part of the argument, often supported by examples from this season, is that Nathan-Turner and Saward responded to fanzine criticism by trying a resurrection of the so-called "gothic horror" formula of the Philip Hinchcliffe and Robert Holmes era. The resounding success of the previous year's THE CAVES OF ANDROZANI is usually listed as the catalyst for the approach tried out in 1985. But another characteristic of the Hinchcliffe years was public criticism of the show's violence.

The increasing number of horrific elements, typified by the hand crushing sequence in ATTACK OF THE CYBERMEN, certainly triggered a steady stream of viewer complaints to the BBC during transmission of season twenty-two. But fandom's response suggested that the Production Office had misinterpreted a desire for more edge-of-the-seat tension as a plea for excessive blood and gore.

Gore and blood are certainly what audiences got throughout the twenty-second season. Every serial featured grisly set-pieces, but only VENGEANCE OF VAROS included them as a conscious, foregrounded part of the drama. The irony and cleverness of the serial is that the horror motifs are both obvious and at the same time couched in subtle terms. On a superficial level the violence is graphic and dwelt upon; a gratuitous distillation of all the 'corrupting influences' so condemned by tabloid journalists front-paging the worst excesses of the then uncensored video nasties. The trick is that the story offers viewers an alternative outlook on these ingredients. The characters of Arak and Etta commentate on life as they see it, spoon-fed by TV channels trying every trick in the book to grab viewers and keep hold of them. Yet Arak and Etta are under equal scrutiny themselves. The real audience at home is voyeuristically watching their moments of glee, discomfiture and anticipation every bit as assiduously as their fictionalised counterparts watch the Doctor's battle for survival — as the real audience does every week.

"My daughter, Hilary, who was then seven, began to watch it independently of me. One day she said, "Will you come and watch with me?" so I watched a couple of weeks of early Peter Davison episodes. I woke up one morning with the idea of what eventually became VENGEANCE ON VAROS."

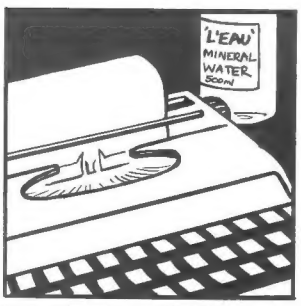
Philip Martin, DWM, June 1987

Philip Martin was a rare find for the **Doctor Who** office — an accomplished actor-turned-writer, with a distinguished CV stretching back more than fifteen years, who suddenly felt a yearning to submit a story to a show his daughter loved.

Martin was originally approached for script ideas by Christopher Bidmead during his year with the series, but at the time commitments to other television projects forced him to refuse the invitation. Born in Liverpool, 1938, Martin's first choice of career was acting. He was moderately successful, winning a coveted place at RADA and appearing in the film adaptation of Alan Sillitoe's novel, *The Loneliness of the Long Distance Runner*.

He was inspired to try his hand at writing after seeing the film *The Thomas Crown Affair*, starring Steve McQueen. His early submissions were well received and soon Martin was contributing material for markets as diverse as fringe theatre, Radio Three and the long-running police series, **Z Cars**. A great fan of speculative science-fiction, he wrote plays such as *The Unborn* and *The Remainder Man* in between mainstream commissions for series like **Shoestring**. In later years he would pen scripts for Chris Boucher's space drama, **Star Cops**, and the short-lived telefantasy series, **Virtual Murder**.

He is perhaps best remembered for his underworld series **Gangsters**, starring Maurice Colbourne. The initial two-hour play, produced for **Play for Today**'s *Second City First* season in 1975, was a relatively straight-forward gangland tale, albeit one enlivened by graphic violence (including a drowning scene in which Maurice Colbourne's anti-hero Jack Kline finished off the villain Ozzy Rawlinson, played by Martin himself) and a controversially realistic portrayal of racism, but the follow-up series was to become increasingly surreal. Martin would be seen dictating the script to an Indian scribe, and in the final episodes played the role of the White Devil, the ultimate assassin (under the pseudonym WP Fields) who kills his own creation with a single touch. At Kline's funeral, gravestones commorate Martin himself, his former boss at the BBC (recently lost to 'The Thames [TV]), and 'those who died during the making of **Gangsters**'. This merging of fiction and reality, like Martin's interest in writing challenging, and thought-provoking roles for black actors, would carry over into his **Doctor Who** work.



SCRIPT:

Philip Martin's initial storyline already contained the main concepts that would become VENGEANCE ON VAROS when he submitted his pitch to Eric Saward in 1982. On the one hand he imagined what life in a futuristic prison colony would be like. On the other, he conceived how the suffering of others might become the hottest broadcast entertainment of some alternative, corporate-run society.

A scene breakdown, commissioned on 13 April 1982, gave rise to an invitation to write a four-part serial, *Domain*, featuring the fifth Doctor accompanied by Tegan and Nyssa. A script commission for episode one followed in October, but only after Martin had been advised that Nyssa was leaving and so Tegan would have to carry the whole weight of the assistant's role. At this point Saward notified him the serial would go forward in season 21.

Scripts for episodes two to four were formally contracted in January 1983, but no official notification was forthcoming as to when this serial might enter production. Feeling under no pressure Martin delivered his finished set of drafts on 11 August 1983, only to be told both the Doctor and the companion role had been recast, so now he would have to come up to speed on the sixth Doctor and Peri. Production was again deferred and Martin's serial, retitled *Planet of Fear*, was allocated a slot in Season 22. Furthermore he was notified that next year's serials would be produced as two 45-minute instalments instead of four 25-minute chunks.

Sometime during the course of 1983 his title was changed again to avoid confusion with Peri's debut serial, PLANET OF FIRE. Matters moved up another gear when the serial originally intended to fill story two's production slot — *Song of the Space Whale* by Pat Mills — was abruptly dropped by the Production Office, even though it, like Martin's serial, had been on the books since 1983. And so *Planet of Fear* was targeted to fill story two's space, but again rewrites were asked for as it was felt the writer had not really grasped the characters and mannerisms of Peri and Colin Baker's Doctor. Aggrieved by this treatment Philip Martin recorded his feelings in a file note dated February 1983, but nevertheless persevered with producing another draft.

Martin worked on his third set of rewrites during February and March while putting together treatments for three other possible serials. The suggested story titles were *Doomwraiths*, *Space Sargasso* (a Master story) and *Valley of Shadows*. Saward was non-committal about accepting these but suggested Martin might like to discuss them after completing work on his current project, which now bore the final title of VENGEANCE ON VAROS.

"What is required now by Eric Saward and John Nathan-Turner is a departure from the style of 'predictable' stories and 'linear exposition' of previous seasons so that meaningful complexity and more refined development of story and character can take place with, in the case of my scripts, some contemporary relevance to 'snuff movies', video 'nasties', etc."

Philip Martin's note of meeting with Saward and Nathan-Turner, dated 11 February 1984, from *The Eighties*, 1996

SCRIPT-EDITING:

The story's long gestation period meant that there was a real opportunity for writer and Script-Editor to iron out any kinks in the plot or scripting for once. More importantly, Saward was dealing with a writer who was able and willing to make any changes. Saward also respected Martin for his work on **Gangsters,** and felt a strong sense of trust for his abilities throughout.

Saward's main contribution to the creative process was beefing up the roles of Arak and Etta, defining them as a poor husband and wife mining couple whose lives are totally dominated by work and TV. Philip Martin, however, handled the writing. The only significant additions from Saward were a few paragraphs of linking material to events in ATTACK OF THE CYBERMEN, mosty of it cut during post-production.

Ironically, there were concerns that the scripts might under-run, so the writer was asked to pad out some scenes with additional passages of explanation, some of which were then later deleted (see "**Cuts**").

When the two scripts were finally ready episode one's page count (110 pages) was considerably longer than episode two's (80 pages). The reason was pace. Part one contained a lot of short action sequences, whereas part two was far heavier on pure dialogue and so packed in more material. In fact one scene ran to nearly eight minutes before editing — almost a record for episodes made after the debut of colour.

"There were all sorts of things in it [the script] that worked well and there were some that didn't. The television thing was there but instead of having the characters talking like a chorus, which was effective, they sat there mute and there was no comment on what was happening.

"Sil was Philip's invention and I think he remained much as he was created. I was pleased with Philip's script, which shaped up very well. Therefore I had the time to do a real Script Editor's job and talk to he writer. It sharpened up and hardened up and it was looking very good. Then we got lumbered with the 45-minute episodes so Philip went away and rewrote it. It changed a bit there, but fundamentally the story stayed the same."

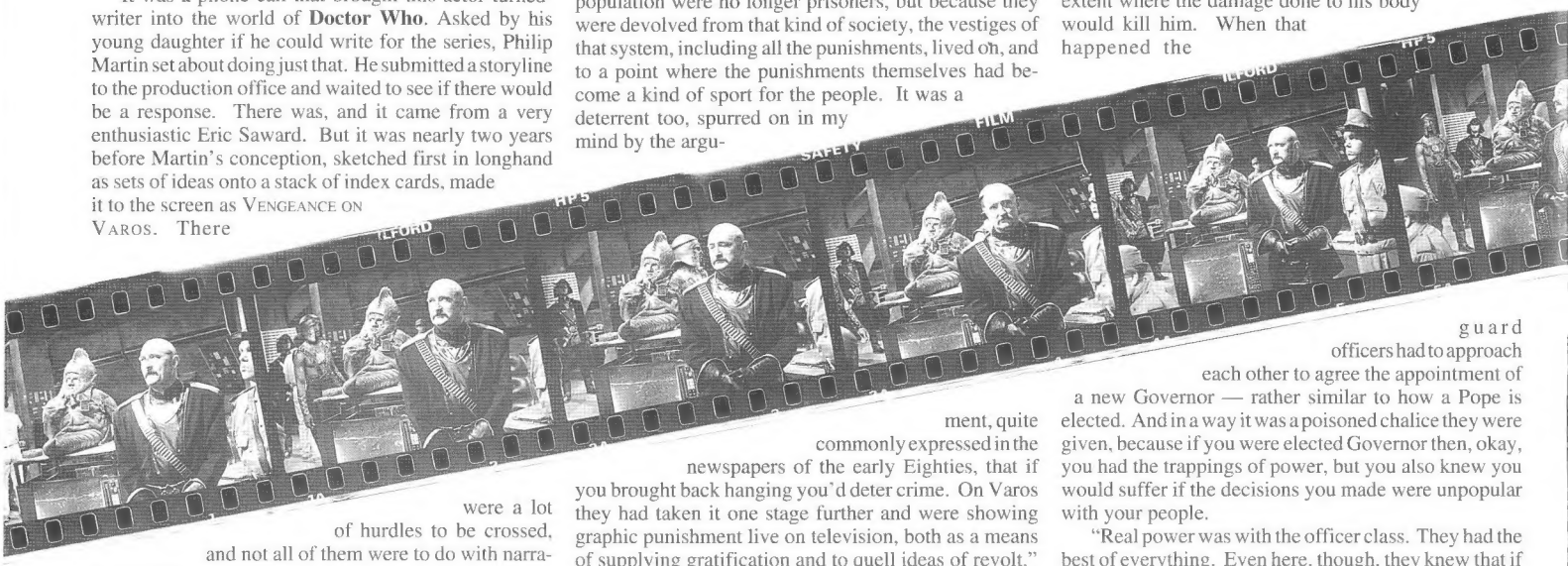
Eric Saward , DWB 1988

Keep Watching!

Author Phillip Martin's scripts have always questioned the nature of television, and Vengeance on Varos is no exception, as he tells Jeremy Bentham

Asked about the basis of his highly individual style of writing, Phillip Martin has a choice reply. He quotes songwriter Sammy Cahn who, when asked what came first, the lyrics or the theme, would always answer, "The phone call!"

It was a phone call that brought this actor-turned-writer into the world of **Doctor Who**. Asked by his young daughter if he could write for the series, Philip Martin set about doing just that. He submitted a storyline to the production office and waited to see if there would be a response. There was, and it came from a very enthusiastic Eric Saward. But it was nearly two years before Martin's conception, sketched first in longhand as sets of ideas onto a stack of index cards, made it to the screen as VENGEANCE ON VAROS. There were a lot of hurdles to be crossed, and not all of them were to do with narrative or dialogue.

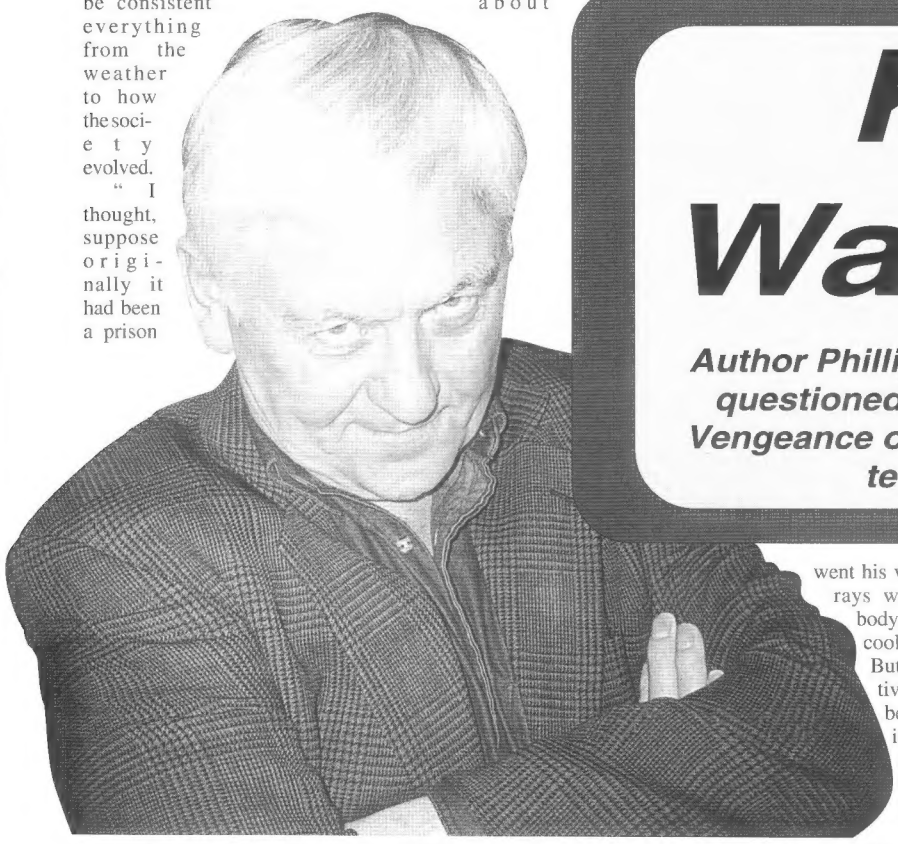


"John Nathan-Turner was quite reluctant at first to have me on the series" recalls Martin with a broad grin. "I think he was wary of my motives. He couldn't fathom why a writer of my background and experience should suddenly want to do **Doctor Who**. He suspected I had some sort of political aim in mind, and so he insisted I prove myself first by doing a scene breakdown."

Although surprised at being asked to submit a scene breakdown — a process normally demanded of newcomer authors to test their understanding of television writing — Philip Martin buckled down and duly constructed one. In the event it proved a beneficial exercise that helped evolve Varos into a 'real place'.

"It proved the worth of what Eric Saward meant when he said, "You have to create this world". It's a different planet, 300 years in the future, and you have to be consistent about everything from the weather to how the society evolved.

"I thought, suppose originally it had been a prison planet with a harsh set of rules, officers and a Governor just like we have today with prisons. And suppose those rules had become blurred and distorted as the centuries rolled by, to a point where no-one could quite remember why these rules exist. But they're there, they're traditional and so therefore everyone has to live by them. The population were no longer prisoners, but because they were devolved from that kind of society, the vestiges of that system, including all the punishments, lived on, and to a point where the punishments themselves had become a kind of sport for the people. It was a deterrent too, spurred on in my mind by the argument, quite commonly expressed in the newspapers of the early Eighties, that if you brought back hanging you'd deter crime. On Varos they had taken it one stage further and were showing graphic punishment live on television, both as a means of supplying gratification and to quell ideas of revolt."



The resulting scripts were every bit as multi-layered as Philip Martin's earlier, highly acclaimed series, **Gangsters**; a production singled out by the British Film Institute for preservation in the National Film Archive as a work of exceptional dramatic significance.

Having developed his themes Martin's next stages were the lyrics, or, in drama terms, the characters and their lines.

"If you create a system, you must decide how it's going to work. In my case, I knew I had to have a Governor, so the question I asked myself was, what sort of Governor should he be? In time I realised that the Governor was every much a prisoner of this system as the rest of his people. His prison was a mandate to submit himself periodically to the voting process. If the vote went his way then golden rays would bathe his body, making him feel cool and revitalised. But if it was a negative vote he would be punished by the infliction of pain and agony. It was a very open, almost crude, showing of the democratic process in a very dramatic way. The Governor was a puppet of the people even though, paradoxically, he had a lot of power as well.

"I liked the way that power on Varos was almost self-regulating. If the Governor became unpopular, he would suffer the pain of his bad decisions, eventually to the extent where the damage done to his body would kill him. When that happened the guard officers had to approach each other to agree the appointment of a new Governor — rather similar to how a Pope is elected. And in a way it was a poisoned chalice they were given, because if you were elected Governor then, okay, you had the trappings of power, but you also knew you would suffer if the decisions you made were unpopular with your people.

"Real power was with the officer class. They had the best of everything. Even here, though, they knew that if a Governor died, one of the twelve of them would be balloted to succeed him. So there was a threat faced by them as well. You can tell, can't you, that I'm not a great fan of politicians."

The story's development — the challenging of this system and its eventual demise — is largely progressed and monitored through the eyes of the Governor. Philip Martin denies, however, any suggestion that the Doctor was decentralised from the action by so much lengthy focusing on the Governor's transcendence and ultimate willingness to adopt a new system.

"The situation only really changes when the Doctor arrives. Once he begins doing what he does best, namely meddling, the status quo is never the same again. Questions start to be asked which have never been asked before. To my mind one of the Doctor's pivotal roles is to ask questions, or to ensure that questions get asked. He doesn't necessarily have to provide the answers, but he is, by his nature, the catalyst of change.

"Change is the fundamental essence of drama. As a writer your first job is to establish the situation and populate it with your characters. It's only when you believe the audience understands what the status quo is, and how the characters effect or are affected by it that you can begin the process of change. Believe me, when audiences sit through something and there is no change

either to the central characters or to the situation, they come away very dissatisfied. Sometimes they don't know why. They just say, "That was a waste or time, wasn't it?" Mostly this is due to not much drama having happened.

"The Doctor is the force behind change on Varos, but you're right it is the Governor who voices what those options for change are. And that is because the Governor's only real weapon is the power of appeal. His personal survival is at stake, and that's a great incentive for delivering a speech that will sell a new idea so that enough votes will be swung his way to ensure he can survive. It was the nature of how the story evolved and I agree it was a little outside the norm for a **Doctor Who** plot. But that's the only way it could believably have worked; retain the Doctor in the traditional catalyst role but have him play second fiddle, for once, to the processes of change he has triggered.

"The nice thing about **Doctor Who** is that it's flexible enough for you to bend the form from time to time. I had two briefs, really. Firstly to come up with and develop a believable science-fiction story, secondly, to weave it around the established mythology of **Doctor Who**. The latter is actually trickier than it sounds because the whole Doctor-companion relationship is something you can only pick up from reading past scripts or from watching videos of older stories.

"My original storyline was written with Peter Davison in mind so it was a lot more cerebral with a far gentler Doctor. To make it work for Colin Baker I had to inject a lot more action as well as streamline the number of companions down to just one."

Not content with having to rewrite his material for a new Doctor and a different arrangement of companions, part of Philip Martin's instruction set for the 1985 transmitted season was to format the storytelling into two forty-five minute segments, rather than the standard four twenty-five minute divisions. Did this cause any significant headaches?

"It wasn't actually that difficult. Because of the overseas market we still had a cliffhanger about every twenty-five minutes. The difficulty with cliff-hangers, as I learnt on **Gangsters**, is that you've got to start preparing them quite a long way before the cliff-hanger happens. About ten minutes before the end of an episode you have to start moving your characters to set up what will ultimately be your cliff-hanger, otherwise it just looks artificially contrived. Writing for forty-five minute episodes meant scaling down the impact of episodes one and three's cliff-hangers, because the majority of the audience would see that purely as a run-on anyway."

In previous interviews Philip Martin has been generous in his acknowledgement of the shunt Eric Saward's gave him to develop characters of the two TV viewers, Arak and Etta. From starting life as silent, passive viewers, they became almost commentators on how well or not the story threads were progressing. Wasn't this getting too insular on the process of television watching?

"They [Arak and Etta] became Everyman really. I was interested at that time in what viewing television actually meant. I find it very strange that you sit at home and you watch a box, which is a totally unreal thing and yet you empathise with it when it works. It amused me to have, somewhere, two characters watching two characters in a box, almost like a hall of mirrors.

"I found myself wondering, what goes on when you're watching something on a screen. How do you suspend belief? Arak and Etta were like the viewers. What they were saying about the Governor and what was going on in the dome was like the fans at home watching **Doctor Who** and saying, "Ooh, I like this bit" or "He's rubbish, he is. I hate it every time he comes on".

"My earlier show, **Gangsters**, played around with that. In the very last scene one of the characters says something like, "I don't believe all this". The camera pulls back and you see the whole studio. You see the whole complexity of cameras and microphones and the falsity of what's going on. The character then looks around and says, "Buy these bums a drink!" And the camera comes right up and you realise it is all just a play, it's a falsehood, it's deliberately breaking the mould. So in a way VENGANCE ON VAROS was a progression of that thought sequence. You're watching someone who is watching the same television as you are, and telling you what are the good bits to look out for.

"I suppose that's why I had so much fun with the execution scene. I deliberately wanted it to be a pastiche of every cliché execution scene you've ever watched in the movies – even down to the rope breaking, the priest talking over the condemned man, and the inevitable "how can they possibly get out of that" scenario.

"It's the writer playing with the audience's expectations. The Doctor's dead. What happens next?

Close up and cut. See you next week..."

MARTIN JARVIS

Born in Cheltenham, Gloucestershire, in August 1941, Jarvis trained at RADA where he won a silver award one year, and then the coveted Vanbrugh Award.

One of his first television appearances was in the 1965 *Doctor Who* story, THE WEB PLANET, where he played the Menoptra Captain Hilio. The following year he was snapped up by Donald Wilson to play young Jolyon in the BBC/MGM co-financed drama epic, *The Forsyte Saga*. That brought Jarvis to the attention of other BBC Producers and in 1967 he was given the title role in Dickens' *Nicholas Nickelby*.

His theatre career flourished with *The Rivals*, which ran on both Broadway and London stages, while his early film roles included B-movies such as *The Last Escape* (1966) and Hammer's *Taste the Blood of Dracula* (1968). He also appeared in *The Bunker* and *Buster* — the latter in the leading role of Inspector Jack Mitchell.

Television and radio remained the principal outlets for Jarvis's talents. His calm, measured and mellifluous voice were in constant demand for voice-overs on documentaries, commercials and all manner of radio work. Latterly this has even extended to talking books, multimedia CD-ROMs, and the Blackpool pier version of *The Crystal Maze*. On radio, Jarvis' productin company became a stalwart of Radio 4 in the 1990s, producing his readings of the *Just William* stories and the work of Michael Frayn.

Small screen parts have been no less varied. Heavyweight parts in *The Pallisers, The Way of all Flesh, David Copperfield* and *Goodbye Mr Chips* have been interspersed with roles in mainstream series like *The Rivals of Sherlock Holmes, Softly Softly, Within These Walls* and *Enemy at the Door*. Jarvis also took the lead role of Oliver in the BBC sitcom *Rings on their Fingers*, and played a guest role in *Just William's Christmas*.

Other notable appearances include *Zigger Zaggar, True Patriot Ike, Mr Palfrey of Westminster, Boon* (MESSAGE IN A BOTTLE), *Murder Most Horrid* (Maurice Howling in THE GIRL FROM IPANEMA) and *Rumpole of the Bailey*. In the 1990s, he began to intersperse his voiceover work with roles on American TV series including *Walker, Texas Ranger* (Collin Draper in THE DEADLIEST MAN ALIVE), *Space: Above and Beyond* (Major Cyril MacKendrick in PEARLY), *Murder She Wrote* and *The Tick*. He also took substantial roles in Jackie Chan's *Police Story IV*, and the Oscar-winning *Titanic* (as Sir Duff Gordon), and recorded talking books about the wreck.

He returned to *Doctor Who* in 1973/74, playing Professor Whitaker's henchman Butler in Malcolm Hulke's INVASION OF THE DINOSAURS. Martin Jarvis was also a popular choice to play the fifth Doctor among fans after Tom Baker announced he was leaving the series, but has indicated he'd be unwilling to commit to a long run.

DIRECTOR AND TEAM:

John Nathan-Turner's first choice as Director was Michael Owen Morris, who had made his directorial debut with THE AWAKENING — the second story of the previous season. Owen Morris had been approached when Pat Mills' *Song of the Space Whale* was still on the books, but when that story was shelved his commitment lapsed and he was snapped up by the **Tenko** office.

With time short Nathan-Turner fell back on one of his stalwarts, Ron Jones, who agreed to handle production after he had seen the script.

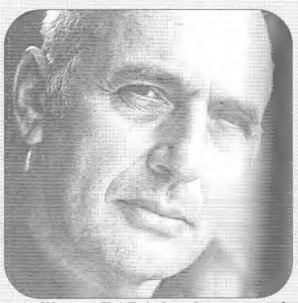
As with FRONTIOS last year, VENGEANCE ON VAROS would be an all-studio show. There had been talk of doing location or Ealing filming for the Punishment Dome sets and for some of the illusionary backgrounds endured by the dome's victims, but by the time the 45-minute episodes were written the all studio option had been taken up. Mainly this was to ensure sufficient budget for the next serial into production, which was scheduled for a session overseas filming.

> "I read the script and thought at once, 'This is very exciting'. If you remember Philip Martin's **Gangsters**, it was in the same way a mix of toughness and humour."
>
> **Ron Jones, DWM 101, 1985**

In choosing his cast, Ron Jones was aware that VENGEANCE ON VAROS was less action-based than a lot of **Doctor Who** stories, and auditioned actors who were good performance players, able to sustain scenes of longer than usual lengths. In addition to his star names, he selected Nicholas Chagrin (recently seen in the BBC1 techno-thriller **Bird of Prey**), Sheila Reid, (who appeared in Vivien Stanfall's *Sir Henry at Rawlinson's End, Brazil, American Friends* and the TV series **Get Lost!**, the predecessor of **The Beiderbecke Affair**, and **Ghostbusters of East Finchley**), Geraldine Alexander (a stage actress whose later television credits would include LWT's **Bust**, the **Miss Marple** film *Sleeping Murder*, and guest appearances in **Jonathan Creek, Poirot** and **A Very Peculiar Practice**) and Forbes Collins (an actor usually cast as a peasant or thug, who'd played Zacky Martin in **Poldark**, German soldiers in *Hitler's SS* and *Biggles*, and several chartacters in **The Black Adder.** His most distinctive television role was to be King John and his brother King Richard in Tony Robinson's **Maid Marian and her Merry Men**) to play prominent supporting roles.

Overseeing set creation was Tony Snoaden, one of the BBC's senior Designers. Although more used to situation comedy and light entertainment Snoaden had cut his teeth on **Doctor Who** back in the Seventies with THE SEA DEVILS. A few years later he was back designing more surreal sets for Tom Baker in THE SUN MAKERS.

A newcomer to the series was Costume Designer Ann Hardinge, a late replacement for fellow newcomer John Peacock. VENGEANCE ON VAROS would be Ann Hardinge's only contribution to **Doctor**



STEPHEN YARDLEY

The elevation of Arak and Etta to speaking parts resulted in 42-year old Stephen Yardley landing his second role in Doctor Who. His first was the mutant Sevrin in 1975's GENESIS OF THE DALEKS.

Raised in North Yorkshire, Yardley worked selling marine insurance and as a labourer on a building site before landing a job as an ASM at the Richmond Theatre while still in his teens. He went on to work at the Royal Opera House then on the premiere, at Aldeburgh, of Benjamin Britten's *A Midsummer Night's Dream*. He did more repertory work at Colchester and Westcliffe before enrolling at RADA for three years between 1960 and 1963.

Television provided his main source of income via supporting roles in *Dr Finlay's Casebook, Coronation Street, Z Cars, The Day of the Triffids*, the *Sweeney* pilot *Regan*, and as a Russian spy in the final, European made, episodes of *Remington Steele* (STEELED WITH A KISS, PARTS I AND II). He had a regular role in the second season of *Secret Army* as the pianist and communist spy Max Brocard, and played the lead role of Spider Scott in Granada's *The XYY Man* — a series based on Kenneth Royce's books, which launched Don Henderson on the path to stardom as Scott's nemesis, Detective Sergeant Bulman. Other regular roles included Vic Morgan in Lynda La Plante's *Widows II* and Inspector Cadogan in *Virtual Murder*.

His first film part was in 1973 with Spike Milligan's war memoirs *Adolf Hitler: My Part in his Downfall*. Other appearances have been in *The Doctor and the Devils* (1977), *Slayground* (1983), *Funny Money* (also 1983) and *The Innocent Sleep* (1995).

Shortly after this second role in *Doctor Who*, Stephen Yardley won a regular role in the yachting drama, *Howard's Way*, playing the scheming owner Ken Masters. He was reunited with his *Howard's Way* lover Jan Harvey for a 1998 episode of *Bugs*, THE TWO BECKETTS, in the inevitable role of Beckett's shady ex-spy father .

NABIL SHABAN

Philip Martin originally imagined Sil as a fish-like creature, swimming in his own portable water tank, and communicating through a microphone system. He was aware that truly aquatic aliens were a rarity in science-fiction and so he wanted to redress the balance a bit. For a number of logistical reasons — such as budget, safety considerations, lighting and sound problems — this was not practical and so Sil became an amphibian, perched on a board above his mobile aquarium, gulping down prepared orange marsh-minnows, which were, in truth, slices of coloured peach.

Even though Sil was now land-based, Jones persisted with his idea of a small, but very pompous fish. Accordingly he approached agents of a number of dwarf actors, including Warwick Davies and David Rappaport. None of these were ideal as they were all still too tall. With only a few weeks to go before rehearsals Jones was tipped off by Martin Jarvis's wife Rosalind Ayres to audition a young disabled actor named Nabil Shaban.

Hailing from Amman in Jordan, Shaban was born suffering from a condition known as osteogenesis imperfecta; a wasting disease which left his legs severely under-developed. His family moved to Britain in the late Fifties so that Shaban could receive better medical care and facilities.

He grew up in various hospitals and children's wards seeing very little of the outside world other than what he could watch on TV. One of the shows he watched devotedly for over twelve years was *Doctor Who*, and the mid-seventies he even wrote to the production office suggesting that he become the new Master — the renegade Time Lord having been placed in a crippled form as a punishment.

A performance by a troupe of actors at his hospital one day inspired Shaban to want to become an actor himself. He persevered with this ambition during his teens and at college he co-founded a drama group dedicated to raising the profiles of disabled actors, called "Graeae" (pronounced grey-eye). A tour of Canada and Illinois, USA resulted in Shaban being spotted by a BBC Producer and offered a presenter's job on an Open University show called Handicapped Person in the Community.

Shaban's repertory company continued touring in the U.K where their activities were covered by a number of newspapers and journals, including *The Guardian* and the *Times Educational Supplement*. Those brought them to the attention of the Arena production team. In 1981, as part of the International Year of the Disabled, Shaban starred in a documentary about his company. In turn that led to a role in *Walter*, a part fiction/part documentary play which was the centre-piece of Channel 4's opening night, and also featured Martin Jarvis's wife Rosalind Ayres.

Ron Jones offered Shaban the part of Sil there and then at his audition, having been struck by his quirky vocal delivery and by the reptilian movements of his tongue, which Shaban had practised beforehand by observing his friend's pet snake.

Follwing his Doctor Who roles, Shaban was able to mix mainstream roles in a stage version of *Hamlet* (as the Prince), *Wittgenstein* and Alexei Sayle's *Sorry About Last Night*, with parts which made reference to his disability - opposite Faye Dunaway in *Raspberry Ripple*, and the searing *City of Joy*. Other roles include parts in *Born of Fire* (1987), *Deptford Grafitti* (1991), *Age of Treason* (1993) and *Slave of Dreams* (1995).

Who. Not so with the two Designers booked to handle Make-up. Cecile Hay-Arthur was the artist originally allocated to the production. Her experience with the programme spanned back as far as REVENGE OF THE CYBERMEN where she worked with John Friedlander on creating the look of the Vogans. By the time she came to do her next serial, UNDERWORLD, her skills with prosthetics had much developed. Her ageing make-over of Imogen Bickford-Smith (Tala) made the TV pages of several newspapers and magazines back in 1977. Two years later came DESTINY OF THE DALEKS, after which, for John Nathan-Turner, she created Tom Baker's prickly alter-ego for his eponymous role as MEGLOS.

Cecile was due to handle both studios on VENGEANCE ON VAROS, but shortly before Block Two she had to be replaced at short notice by Caroline Tyrer. Not having handled **Doctor Who** before, Tyrer expressed grave concerns over being able to handle the specialist make-up work and so she was, in turn, replaced by Dorka Nieradzik, one of the BBC's most accomplished prosthetics-skilled Designers.

VENGEANCE ON VAROS was Charles Jeanes' first **Doctor Who** as a qualified Visual Effects Designer, but not his first contribution to the show. During Tom Baker's last season he was John Brace's assistant on FULL CIRCLE.

The production's line-up was completed by the booking of Jonathan Gibbs to handle incidental music and Dave Chapman to design electronic effects.

COSTUMES: Sil was the show's single most expensive prop. He was the result of a truly collaborative effort by Effects, Make-up and Costume, although the supervising Designer was Anne Hardinge. The basis of the costume was a single-piece foam rubber suit cast from a mould and padded out with additional foam rubber lining. Charles Jeanes of Effects sculpted and cast the whole costume from the original design sketch. It was tailored specifically for Nabil Shaban in that while there was no leg-room as such, the tail was contoured so that the actor could flick it by moving his lower body.

Once Shaban was in the suit, Make-up took over. From a separate cast of the actor's head Cecile Hay-Arthur fashioned a single component mask from latex rubber and glued it straight onto Shaban's face, tucking the edges around and under the rim of the helmet. Adhesives fused the mask to the body, leaving Hay-Arthur free to concentrate on applying powder and colouring around the eyes and mouth.

Unfortunately the heat of the studio lights sometimes caused the glue holding the mask onto Shaban's face to loosen. The first warning the actor got was when he would turn his head and the mask would stay facing ahead. Often during recording days Shaban would be kept cool in between takes by his friend and fellow actor Tom Watts (soon to play Lofty in the soap, **EastEnders**) spraying him with cold water or blowing him with air from a portable fan.

"It took two hours just putting the make-up on. It was really strange because when you see yourself dressed up like that you don't really see yourself any more… Ron [Jones] had expressly said that the head was supposed to be separate, to give it complete movement and therefore more flexibility to my acting. But the people who made the suit got it wrong and did it as a one-piece, so we had to hack the head off. If my head was just looking straight ahead, which is what would have happened if I had been in a one-piece suit, it just wouldn't have given it scope."

Nabil Shaban, DWB 1986

JASON CONNERY

The son of international mega-star actor Sean Connery, Jason was born on 11 January 1963, just as father was gearing up for his third and greatest outing as James Bond in *Goldfinger*. Educated at Gordonstoun, Connery was keen to follow in his father's footsteps, and followed a stint at Perth rep with small parts in a TV play called *The First Modern Olympics* and the film *The Lords of Discipline*. Doctor Who was his second television appearance, and he was cast as much for his muscular physique and Aryan good-looks as for his acting abilities.

VENGEANCE ON VAROS served him in good stead, however. Within six months of the serial going out, Connery was successfully auditioned to replace Michael Praed in the title part of *Robin of Sherwood*, an internationally popular interpretation of the Robin Hood legend by Goldcrest Films. Later TV roles included James Bond's creator, Ian Fleming, in an ITV bio-pic entitled *Spymaker: The Secret Life of Ian Fleming*, *The Other Side of Paradise* and the 1998 miniseries *Merlin*. His film roles include *Nemo* (1984), *La Venixiana* (1986), *Bye Bye Baby* and *Casablanca Express* (both 1988), *Tank Malling* (1989), *Mountain of Diamonds* (1991), *Jamila* (1994), *Successor* (1996), *Macbeth* (1997) and *Urban Ghost Story* (1998). In 1995 he appeared in *Midnight in St Petersburg* and *Bullet to Berlin*, two attempts to revive Michael Caine's role as down-trodden spy Harry Palmer, and in 1996 he married the American actress Mia Sara, co-star of the telefantasy series *Time Trax*.

MAKE-UP: Cecile Hay-Arthur got the better end of the deal as far as Sil was concerned. Whereas Dorka Nieradzik had to build his make-up on all three of her recording days in Block Two, Hay-Arthur only had to spend one day in Block One crafting Sil's face — and then recrafting it each time the mask slipped under the hot lights.

This does not imply she had the easier job. Far from it. On Day One she and assistant Juliette Mayer had the task of body painting the two hapless mortuary attendants due to face a grisly demise in the acid bath. The effects of acid burning were shown by daubing hands, faces and any areas of flesh visible beneath torn (dissolved) clothing with red, black and yellow paints and dyes. Dry powder make-up could not be used as the actor — stuntmen Gareth Milne — had to submerge himself fully beneath the foaming water before leaping up to grab his fellow attendant. Removing the paint afterwards was a long and painful process. No other scaring or pock-marks were added as both Ron Jones and John Nathan-Turner were concerned that the scene should not cause too great a public outcry; just a mild shock to the audience.

If Day Two was quiet for Make-up then Day Three more than compensated. Their first task in very long day was transforming Peri and Areta into, respectively, a bird and a reptile. It was planned that these scenes would be generally shot in reverse running order, i.e: start with the girls fully transformed and then gradually remove the layers until both were completely back to normal and ready to shoot the next scenes of the day.

In Peri's case her bird make-up was a series of pre-fabricated latex strips, cut in crescent shapes, inlaid with strands of reed to simulate feathers. These strips were applied in layers to her hands and face such that the shorter, stubbier sections were furthest from the centre of her nose or middle finger. The final layers comprised the longest reeds with some of the stalks extending forwards so they could be glued down right below Peri's eyes and mouth. The crowning glory was a hair-piece, attached with grips, made up of trimmed and styled peacock feathers. Additional feathery patterns were also drawn onto her hands and face to enhance still further the bird motif. To get over any need to give Nicola Bryant's legs a similar make-over, convenient foil sheets were found that would cover up the girl's lower body.

A vacuum-formed maskis the final stage of Areta's transmogrification. While this mask was textured and painted a leathery beige, it did not need to be as detailed nor as blended to actress Geraldine Alexander's face as Peri's make-up had been since she would not be featured in close-up on camera as much. A pair of webbed, talon gloves were fashioned to complement the mask. For earlier stages in her transformation, Areta's forehead was built up with a moulded false forehead, and her face painted with latex paint that was stretched and dried before being textured and coloured.

Dorka Nieradzik's specific area of creativity was Quillam's burnt and scarred face.

The centre-piece of his facial appliance was a burnt and disfigured left eye, intended to indicate he had lost it during some previous experiment which had gone wrong. The puffed out, closed eye was a single item of moulded latex which splayed out on several sides with strands of rubber textured to look like seared scar tissue. Reportedly Nieradzik was disappointed with the finished result when she saw how it looked on Nicholas Chagrin's face, but by then it was too late to change it.

Sil's mobile fish-tank was just that; a perspex aquarium mounted on wheels, clad by Effects, and fitted with green lights and a bubble creating oxygenator. Charles Jeanes first thoughts were to have Sil partially immersed in the water to emphasise the amphibious ancestry. This had to change when Tony Snoaden pointed out that any water splashes would cause the specially coloured floor paint (that could simulate anything from carpet to chrome metal) to smudge and run. Instead Sil would perch on a board above the tank.

The Varosian costumes were a mixture of stock and specially made items. All of them wore two-piece army cut uniforms with belted waists. In the main, the military officers and guards wore, the administrators and officials grey. The men's jackets were single-breasted, while the women's were double-breasted and trimmed with coloured piping. The exception was Arak, who wore a black jump-suit, zipped open from neck to chest.

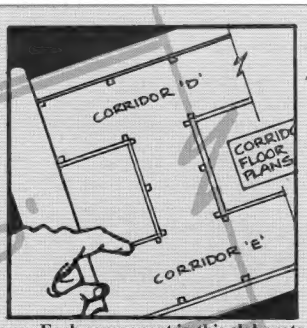
Rank was denoted by the number of accessories worn. Officer ranks in both services wore red epaulettes adorned with a crown badge. Senior officers wore wide medallions around their necks embossed with the Varos "V". The Governor, however, wore a grey and red sash of office and a large sunburst medal around his neck.

In combat situations the Varos guards wore black battle helmets — in reality, the same headgear worn by Lytton's troopers in RESURRECTION OF THE DALEKS, minus their eye-stalk appendages. As protection against the hallucinogenic systems operating in the Punishment Dome, soldiers assigned there were equipped with different helmets. These were a reworking of the headgear worn by Scott's commandos in EARTHSHOCK, with the gas mask attachments replaced by a visor grille.

Sil's bodyguards wore gladiator outfit components from different periods in history. A lot of stock costumes were also hired for the day when the mock hanging ceremony was recorded.

Peri's costume changed from pink to blue in this story, but essentially it retained the "look" John Nathan-Turner had decided for her; a tight, bra-less lycra top with matching, waist-clinching shorts.

SET DESIGN: The mainstay of Tony Snoaden's set design was a fusion of mobile, upright supporting brackets with plywood panelling sections hung in between. It was a tried and tested technique for variety shows where whole sets could be created y moving and rotating some of the support units and fitting new panels to them.



Variety was key to sustaining visual interest in the story as so much of it took place in the Punishment Dome's corridors. To distinguish these sets for the benefit of continuity and the stage hands who had to erect them, each corridor configuration was given a single letter identifier: "Corridor M", "Corridor N", and so on. Each component in this elaborate jigsaw was assigned one or more reference numbers to guide the stagehands during assembly. These letters were discretely marked somewhere on each unit so all the elements could come together in the right order.

Some sections were self-contained assemblies. The wall to which Jondar is manacled in episode one was a pre-fabricated and pre-assembled module. The struts had to be strong enough to support the dead weight of Connery's arms as he would be required to stand chained in this alcove for long periods of time.

With few exceptions the paint-work of Varosian architecture was a drab sand yellow with swatches of brown daubed on to enhance the feeling of a down-trodden prison world. One of the few architectural aspects were the doors. Fashioned from plywood slats, they were very wide with gaps in between the panels, presumably to give the guards unrestricted views of the rooms or corridors beyond.

The most ornate bit of decoration was the symbol of Varos itself. Designed by Snoaden it was a sans-serif letter "V" with a smaller letter "V" cradled within it. The fully embossed version, seem on some walls and on medallions worn by the guard officers, had a tripodal star speared through the centre. There were variations of the emblem too. The guards and some of the officers wore full versions of the symbol liveried in scarlet and silver. Women, such as Etta, wore a cut-down, simplified badge which only featured the two "V"s in grey and black. Even the Governor's desk microphone had a small Varos emblem on it.

Lighting helped this story immensely. Lighting Designer Dennis Channon's experience on the show dated back to serial C, THE EDGE OIF DESTRUCTION, while THE MASSACRE OF ST. BATHOLOMEW'S EVE and THE MASQUE OF MANDRAGORA were also fine examples of his moody, atmospheric illumination, often achieved with clever positioning of spotlights.

Some of Channon's lights made a rare guest appearances in front of the camera. Dressed up by Visual Effects, a floor mounted 'super trooper' doubled as the death-dealing laser aimed at Jondar. Smaller, remote operated spots became the small, wall cameras monitoring scenes in the Punishment Dome.

Other studio equipment getting an on-stage look-in included a mobile bank of fifteen TV monitors, normally used to equip a mobile studio gallery. The control panels, though, were fake props.

The biggest set, required for Block Two, was the gallows execution area. Every bit as stark as anything else on Varos, this exercise in minimalism was made to look more surreal and out of context by Dennis Channon's vivid crimson and purple lighting of the background cyclorama.

With no opportunities to film at Ealing, one of Snoaden's biggest challenges was the acid bath in the mortuary. Studio Managers tended not to like water tanks in an electronic studio because of all the electrical cables everywhere. Accordingly the area of Studio Six that had to accommodate the tank was carpeted with an absorbent cloth to soak up splashes, and ringed with rolled up layers of the same material to create a defensive barrier in case the tank should rupture.

VISUAL EFFECTS:

As well as Sil Charles Jeanes' team collaborated with a number of other departments on requirements for this story. Being a prop, the acquiring of a vehicle to use as the guard's patrol car fell to Set Design, who duly furnished a golf buggy. Effects then added the fibre-glass moulded cladding around the seats, and the tubular metal cage which ran from the rear to the front fenders. As the buggy was only leased Jeanes could not weld any components to the chassis, so the frame had to be clamped to the bodywork. This had to be done carefully because on the one hand the buggy had not to be damaged, but on the other, the cage had to be rigid enough to support the weight of an actor hanging on at the back. The Effects crew also fitted the top-mounted spotlight and the small, motor-driven radar dish.

Other areas of collaboration, already mentioned, were Areta's lizard face mask, foam for the acid bath, cladding and fake control panels for the laser cannon, and the usual line-up of guns, communicators and "Tricorders" (sic).

Unusually for a Doctor Who there were two models needed in the story, both only scheduled to be seen on screen for very brief periods. The establishing shot of Varos was a table-top model set. The domes and outbuildings were commercially bought items from a company specialising in components for architects' models. Fuller's earth was spread about the miniature set which was shot, in one continuous tracking shot, against a red-lit cyclorama. The model was shot on tape in the studio rather than on film.

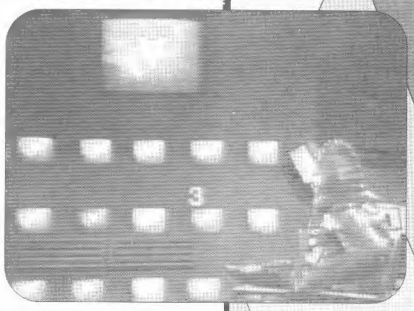
The second model was one end of a lava-pit — a three sided construction surrounding a pool of oil and blobs of polystyrene. Dave Chapman would matte this model into one of the live action scenes during post-production.

PRODUCTION DIARY

Monday 9 — Tuesday 17 July 1984 Two days after ATTACK OF THE CYBERMEN has wrapped rehearsals for VENGEANCE ON VAROS commence at Acton. This is a full studio rehearsal for Block One requiring virtually all the speaking members of the cast. The only ones not called in are Sheila Reid and Stephen Yardley, whose scenes are not scheduled till Block Two.

It is a quiet period in the world of **Doctor Who** — even the American convention circuit is quiet for another month. About the only **Who**-related event going on as the cast works its way through the scripts is a repeat of THE KING'S DEMONS, part two which is aired Friday 13 July on BBC1.

Wednesday 18 July 1984 Studio TC6 again plays host to **Doctor Who**, its rectangular confines having been filled overnight by nearly half a dozen new, and in some cases incomplete, sets. In actual fact there are very few sets as such fully made up. There is the mortuary, the transmutation cell, another prison cell, the Governor's office and a small CSO/model area. Everything else is given over to all the prefabricated units that will make up the corridors. Some of the corridors — labelled H,M,N, E and C — are fully assembled ready for today's recording.



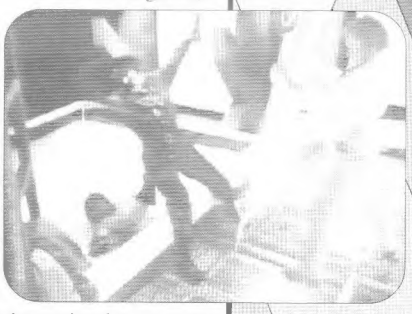
Being day one of a block, there is only one session to record in the evening. Proceedings begin at 14:00 with four hours of rehearsals. As cameras begin turning at 19:30 the first scenes committed to tape are the two in Areta's cell, firstly where Mondel tells her Jondar is to be executed, and secondly, as Quillam sentences her to the rehabilitation unit. These are Quillam and Rondel's only scenes in a day remarkable for needing so few of the main cast. Aside from these two and the time travellers, the only speaking roles are Jondar and Areta. A singe scene appearance is being made by David Wilde, as the "body" that will be tipped into the acid.

Next up is the set-piece of the Doctor collapsing from heat exhaustion in the "desert", which is shot in several sections. Lighting plays an important part in making this scene work, the directions to the lighting manager being to make the illumination "blinding bright". There is also an instruction to Make-up for artificial sweat to be applied to Colin Baker's face, but with the lights full on and slung low in the middle of July, nature provides most of the perspiration.

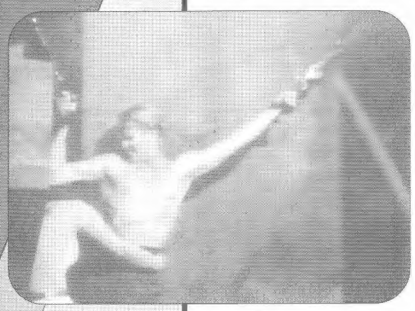
Nicola Bryant is, bizarrely, feeling too chilled. Her part in this scene is to stand in the CSO area and have her hair fanned by a wind machine while she holds up a carafe of water. The aim to matte her convincingly into desert stock footage showing sand dunes being rippled by a breeze. This rather complex shot (which includes 45 seconds of silent 35mm film supplied by EMI) takes time to line up, particularly as Dave Chapman is using a Quantel in real time mode to soft edge bleed the inlaid film footage around Colin Baker. While this is going on Nicola Bryant is standing in the relentless draft from the wind machine, getting colder by the minute. In total there are twelve separate mini-scenes to record.

Between this and the next set-piece Ron Jones records two scenes for episode two of the Doctor, Jondar and Areta driving a patrol car through the corridors. This doesn't prove as it might sound. The corridors are quite narrow and Jason Connery has had little time to practise driving the vehicle, so a couple of pauses and retakes are required before a smooth take, without a collision, is achieved.

The remainder of the evening alternates between recording corridor and car scenes, and the acid bath scenes in the mortuary. As the latter is a stunt scene Gareth Milne, playing the principle mortuary attendant, choreographs the action. It takes several takes to get these sequences right, with Milne having to be dried off and repositioned after various falls into the tank. There is also a lengthy recording break to make allowances for while Milne is repainted with acid burns. Reluctantly Jones accepts shots that are technically perfect, but privately he, and later the writer, feel the emphasis of the scene makes it look as though the Doctor is directly responsible for pitching the attendants into the acid — an inference Philip Martin never intended.



There is just time to record a few more short dome and corridor scenes before the final shot of the day. This is the panning shot across the planet's surface to the dome exteriors that will open the programme.



Thursday 19 July 1984 Day two is one of the longer days starting at 10:30am. There is a lot to get through today, but everything revolves around corridor scenes. Once again principle cast members are thin on the ground, with Maldak and the Chief being the only new additions.

The afternoon block revolves wholly around Jondar and the events leading to his eventual freeing by the Doctor. These scenes call for a lot of patience and stamina by Connery as, for the first hour or two, he has to stand more or less motionless with his arms chained above his head. Several of these scenes call for Lighting to set running pre-programmed sequences of movements and actions by the remote-linked beam-emitting spotlight which is doubling for the laser cannon used to torture Jondar. Another piece of BBC equipment, the studio clock, is pressed into service providing the time signal as Jondar's execution draws near — counting down the minutes to eight o'clock.

All fourteen of these opening scenes in Corridor "A" are recorded in sequence, which takes everybody up to and past the hour for dinner between 18:00 and 19:00.

From Corridor "A" to Corridor "Z" as the Doctor's party is attacked by Maldak and his troops; a lengthy scene involving gun-play and the eventual splitting up of the group, with the Doctor going one way and Jondar's group another. The guns Charles Jeanes has designed for this story are working props with lights in them, to act as prompts for Dave Chapman when he comes to add the laser bolts in post-production.

Another set piece is lined up for after dinner. These are the seven first episode scenes in Corridor "F", otherwise known as The Purple Zone. Again Dennis Channon's skills are called upon as gel covered floodlights are lowered and the whole set is bathed in purple brilliance. Into one of these scenes Dave Chapman has to inlay sixteen seconds of 35mm film from Oxford Scientific Films showing the head of a bluebottle in extreme close-up. Using Quantel Chapman digitally marries the footage into the live action. No such high-tech gadgetry is needed for the immediately following appearance of two glowing green eyes. These are nothing more than two lamps hoisted high against a black background.

The capture of Jondar's group by Maldak follows, after which the action folds back some thirty scenes in episode one to record events in Corridor "B" This is the part of the dome where a concealed hatch in the wall leads to Areta's hideaway. The several scenes leading up to the guards killing Rondel are captured before the day concludes with an episode two sequence in Corridor "L" where Peri is recaptured by a patrol.

Friday 20th July 1984 Another full day and the first one to see Martin Jarvis and Nabil Shaban in the studio, together with two artists playing Sil's bodyguards and another pair garbed as technicians. As Ron Jones points out in his script directions for Day Three; "The intention is to start with the most advanced stage of the transmogrification and do Governor's office scenes between make-up changes".

Consequently, as Nicola Bryant and Geraldine Alexander step out from their dressing rooms they are already fully bird-like and reptilian respectively. It is intended that while the transforming radiation is bathing the two prisoners an effect will show glimmering particles of an irradiated substance falling through the air and settling on their bodies. The plan is that an Effects assistant, perched on a ladder, will gently shower fragments of shredded, coloured material down through the spotlight beams. Dave Chapman will then recolour these fragments and add a glow. The plan is abandoned, however, when the drifting particles look less than convincing on camera, and take too long to clear up between shots.

Parallel scenes in the Governor's office are preceded by the short sequence for part two where Maldak unlocks the grille in the adjacent corridor ("K") and hurries the Doctor and Jondar along to rescue the girls.

Thereafter all scenes in the Governor's office are shot in story order, beginning with the initial stalemate between him and Sil over a fair price for the Zeiton-7 ore. As planned these scenes are interspersed with action going on in the transformation cell, but progress is slow due to the length of time it takes to change the make-up and line up of the locked-off rollback and mix shots. Sometimes as one layer of make-up is removed, other pre-made appliances have to be added instead, and it takes time to blend these in with the actresses' own features. In some cases, during the very early stages, there are no appliances as such, only "artwork" on the hands and faces of the artists. These sequences end with Peri and Areta "back to normal", firstly as they're strapped down by Quillam, and secondly when the Doctor rescues them.

Scenes in the Governor's office continue well into the evening session but there are a lot of technical demands that chew up time. Footage of Jondar in chains, shot yesterday onto VHS video, has to be cued and replayed onto monitors in the office. The clamps on the Governor's chair have to be remote operated by an out-of-vision Effects assistant, and control of the green lighting rig above the desk has to be tightly co-ordinated.

Above all else many of these scenes are very script intensive, particularly for Martin Jarvis who must carry many of these scenes alone. A news autocue helps him with many of the speeches to camera, but a lot of the scenes rely on Martin Jarvis's memory — which only occasionally lets him down, prompting the odd retake. Ten o'clock arrives all too soon and by close of play there are still two major scenes to do. Consulting with John Nathan-Turner, Ron Jones opts to remount these in Block Two rather than go for an extension today.

The two scenes left over are both from episode two; the Chief bringing Peri back in and openly challenging the Governor, and the effects-bound sequence where Maldak switches sides and blasts the cell disrupter above the Governor's desk. Although these are not the last two scenes in the running order, it's less problematical to hold these over until Block Two than some others. Several other scenes need to be roughly edited in advance so that they can be played back onto the TV screen in Arak and Etta's living quarters.

Saturday 21 — Monday 30 July 1984 Back at the Acton Rehearsal Rooms the artists are walked through everything that will be shot in Block Two. Stephen Yardley and Sheila Reid join the team, as do all the additional extras needed for the execution scene.

A couple of last minute changes are made. Sam Scott hastily replaces Bill Hughes as one of the monks shortly before second studio begins. More serious is the abrupt need to replace one of the artists playing Sil's second body guard. When Anthony Wellington suddenly becomes unavailable, another black actor, Kwabena Monso, replaces him. This is not so serious as it could be, as Sil's attendants are all heavily masked and difficult to recognise

Tuesday 31 July 1984 Block Two begins back in studio TC6. As this is a short day with a single recording session, there is a need for haste if the remaining scenes in the Governor's office are to be completed as well as all the material originally planned.

The theme of the day is yet more corridors, this time beginning with a location described in the script as "Eerie corridors". There are only two scenes to shoot, but the sequences are fairly complex, requiring dry ice smoke and a heavy green lighting. The Doctor, Areta and Jondar record their corridor based movements, where they are almost lulled into walking straight over the ledge into a molten lava pit, before stepping over to the CSO area where they play the roles of their dream-like counterparts against a black back-cloth. Before shooting the CSO insert, the tape of the previous scene is rewound and played back so the ghosts can be lined up and superimposed over the previously recorded footage.

Next up is a reshoot of two scenes from Block One the Doctor disabling a spy camera and the lights in a corridor shortly after freeing Jondar, and Areta's hand beckoning the three to safety through a secret panel in the wall. After reviewing the original footage Ron Jones had been unhappy with the ways these scenes looked.

In subdued lighting (to suggest that systems in the dome are failing), scenes surrounding the Doctor's [illegible] hijacking a patrol car, driving it until it breaks down, finding a dead body and then being confronted by the two cannibal madmen are shot. The script indicates that during the scene where the car breaks down, the Doctor's party would hear the maniacal laughter of the madmen echoing from somewhere in the distance. It is unclear whether this laughter was dropped as an artistic decision or because it was meant to be added during sound [illegible] but was overlooked.

The poison vine set-piece occupies part of the last hour. These three scenes are shot in story order, but the very end of the final scene ultimately gets dropped most likely in post-production. After Quillam, the Chief and the guards are killed and the Doctor's party has left, the surviving cannibal creeps into shot and starts dragging away one of the bodies.

The day concludes with some brief scenes of Maldak leading the Governor and Peri through various tunnels and shafts towards the safe exit, and with the two left-over scenes in the Governor's office.

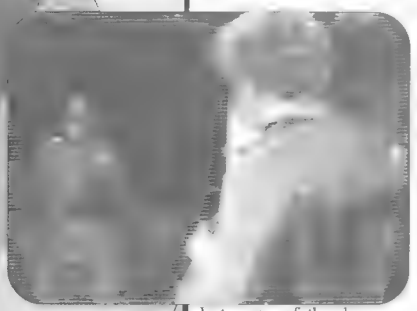
Wednesday 1 August 1984 Almost the entire day is given over to recording scenes in the prison communications centre: the P.C.C. While these scenes are straightforward from a performance point of view, the key to them working is lining up and playing back on cue all the footage from Block One which needs to display on the fifteen strong bank of monitors that Bax controls. Up to five different sources need to roll during any one scene, including VHS playback of the planet model shot, a caption reader and raw footage of Block One scenes as shot by the different cameras involved.

Most of these scenes, in one of the story's biggest sets, are recorded to help those in V.T cue up all the material for replaying.

Starting with Bax monitoring the outputs of Jondar's torture, Sil's first appearance in Block Two follows straight afterwards as he harangues the Chief for failing to deliver the Zeiton ore at the price he wants.

A scene which brings much merriment to all those attending is the traditional end of episode close-up on Colin Baker. As this is played out against pre-recorded footage of the Doctor collapsing in the "desert", Martin Jarvis milks the scene for all it is worth as he "directs" the exact shot on which to "And cut it… now!"

A scene that proves a little tricky to shoot is the Chief's order that the TARDIS be brought up to the P.C.C. The sequence has to include monitor-fed footage of the Doctor leading Jondar and Peri out of the "purple zone", but when examined this recording is too brief to sustain the entire scene. Ron Jones solves the problem by playing this footage twice — hoping that no-one will notice the join.



Colin Baker joins the cast for the evening recording, as do picture publicity photographers who take opportunities to snap promotional pictures of the story.

The last half-dozen scenes of the day rewind the action to near the beginning of episode two, where the Doctor follows two technicians to a corridor just outside the P.C.C, before ducking into a changing room. The last scene of the day, on schedule, is the Doctor's capture by Quillam.

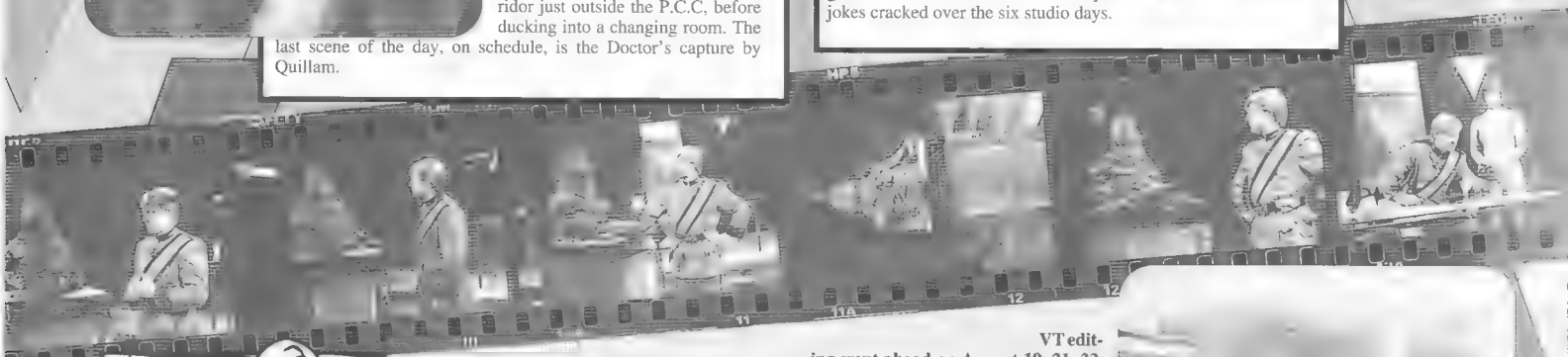
Thursday 2 August 1984 The whole of the afternoon session is devoted to recording just two scenes, and of these one of them is only a brief sequence in Jondar and the Doctor's death row dungeon as they prepare to face a medieval execution. This brief scene has to be done today as it requires the artists playing the monks, the executioner and the priest, all of whom have only been booked for a one day appearance.

The biggest, and one of the longest scenes in **Doctor Who** for many years, takes place in the gallows area. Ideally the Director wants it all done as a single take, but the sheer quantity of dialogue, plus the need to choreograph and cue the fight scene determines several breaks in recording. The most spectacular prompt for a break happens just after Colin Baker and Jason Connery have stepped up onto the scaffold for the first time. Part of the raised platform, which is itself supported on scaffolding, gives way under the weight of the artists present. The fracture is not serious and the actors are unharmed, but a pause in proceedings is necessary while the scenic crew repairs the damage.

Once this scene is finally complete, all but four of the cast are released for the day. All that is left now to do are the 23 scenes in Arak and Etta's dwelling — referred to in the script as their "cell" — and the eight scenes aboard the TARDIS.

Arak and Etta's scenes are commenced during the afternoon and are worked through in story order. Likewise the TARDIS scenes which occupy the last hour of recording and which round off Block Two ahead of the ten o'clock deadline.

In all this has been a trouble-free production with a good spirit of camaraderie evident among cast and crew alike. Nabil Shaban earns a round of applause for stoically enduring his heavy costume and make-up under very hot and humid conditions, and Colin Baker and Martin Jarvis are forgiven for their successions of corny jokes cracked over the six studio days.



POST-PRODUCTION:

Tape to tape transfers took place the Tuesday following production, ahead of two days of gallery-only work on Thursday 9 and Friday 10 August. Two days of gallery work was a rarity for Doctor Who , but there was a lot for Chapman to do.

Using a new computer driven package called Paintbox, Chapman was able to blend and remove seam lines from matte shots. Using this technique he was able to polish the Doctor's "desert" scenes and the inlay shot of the giant fly. The ability to sample and copy areas of a picture digitally also enabled him to extend, for example, the corridor above the lava pit so that the whole set looked a lot bigger than is actually was.

Digital processing provided a degree of real time animation too. Laser bolts, for instance, were electronically generated blobs of colour made to move, and in some cases bounce off their targets by the running of a pre-scripted computer program which altered the co-ordinates where the blob appeared on screen.

Older technology played its part too. A video disk played back at slower speed achieved the impression of the Doctor, Jondar and Areta moving with a dream-like motion through the "Eerie Zone" in part two.

At Ron Jones' request, additional captions and time-code elements were added on top of some of the VT played back pictures to heighten the drama.

VT editing went ahead on August 19, 21, 23, 24, 27 and 29, by which time it was apparent the episodes were over-running by several minutes each. The cuts could have been very easy to make as all the scenes with Etta and Arak were standalone but, while Jones did make cuts here, he avoided applying the carving knife wholesale by adopting another tack. He opted to remove a lot of the humour Philip Martin had injected into the script, effectively changing the serial into something far darker than the writer had indented. Witty exchanges between Etta and Arak, bleak and sardonic asides by the Governor, a rant by Sil which ends with his voice box exploding, and some of the Doctor's perennial one-liners were all exorcised to bring the running length down. In the process Jones removed the original story ending — a scene aboard the TARDIS with Peri moaning about suffering fowl pest — which in turn took out the traditional close-up on a lead actor.

Vengeance on Varos is a story best watched in the dark. It, more than most other stories of the time, evokes the feelings of watching it for the first time, in the dark early Saturday evenings of January — a reminder, if any were needed, that **Who**'s rightful place in the schedules will always be on a winter's night.

This atmosphere of darkness is formed not only by the sinister subject matter of the piece, but also by the lighting, extensive use of studio work and the effective if common trick of dressing everyone other than the Doctor and Peri in dark, muted colours.

The basic premise of the story is quickly set up with immediate scenes of torture punctuated with doubts as to their authenticity once it is established that the victim is being filmed and the viewers' comment that the pain is acted. The plot is then quickly elaborated on as we are introduced to the Governor via an explanation that the torture is indeed real and is being marketed as entertainment and is seen as being a way out of the planet's financial difficulties - its only other asset, a mineral called Zeiton 7, currently being under negotiations for sale - the other prevalent plotline of the piece.

The situation having been established we quickly move onto more standard **Who** plotting by introducing the old standby of the TARDIS needing a product to get it working. To reach this point it is necessary to go through the increasingly annoying two hand banter between the Doctor and Peri in the console room. As little as two years previously, the increased viewing of life aboard the TARDIS had been one of the show's highlights and served to enrich the background to the stories and regulars' characterisation. By this stage however, perhaps because of the return to the one-to-one relationship of the Doctor and companion, they had just become tiresome, serving only to detract from the viewer's growing interest in the main storyline. It has been said many times before but bears repeating, all the Doctor and Peri seen to do at this stage is to whine and gripe at each other and it doesn't help to make either of them likeable. More important in terms of holding interest in the story, it is hard to have anything more than a passing interest in what happens to two such self pitying characters.

The rest of the cast is something of a curate's egg. At the bottom of the heap, Geraldine Alexander gives a performance which suggests she should have become a tree under the influence of the transmogrifier. You almost have to admire her for being able to overact and be so wooden at the same time. Jason Connery is little better, but he would at least go on to improve in later years and there is a certain interest in seeing what Sean Connery's son was like. Owen Teale's role is small but perfectly formed in its awfulness.

On the other end of the scale, Martin Jarvis is excellent, portraying a wonderful sense of control, whilst managing to invoke an incredible air of world weariness. Meanwhile, the calmness of both his and Forbes Collins' performance as the Chief Officer contrast nicely with the studied melodrama of Nabil Shaban and Nicholas Chagrin.

Also top of the pile are Steven Yardley and Shiela Reid as Arak and Etta. Given only each other, a television screen and four walls to bounce off, their excellent handling of the two handed situation form an unfortunate contrast to the double act of Colin Baker and Nicola Bryant, who only begin to improve once they leave the claustrophobic surroundings of the Console Room and begin to interact with other characters.

Certainly, matters improve no end for Baker once he is separated from the others ,and the most effective scenes of the story come as the Doctor is individually subjected to the psychological torture of the Punishment Dome at the end of episode one. Baker's performance is aided by some stylish direction and very atmospheric incidental music, emphasised by the timely interjections of Arak and Etta, not to mention that wonderful cut at the close of the episode, which serves to hammer home the point that we as an audience have often been watching television within television during the last fifty minutes. This is one of the most atmospheric, if not necessarily dramatic, cliffhangers in the programme's history.

This leads on to one of the most controversial aspects of **Vengeance on Varos** — the much vaunted violence. In fact, this doesn't begin in earnest until the second episode as much as what has gone on up till then was more psychological. The most distasteful moment comes in the acid bath scene, not so much because of the actual violence, as the Doctor's reaction to it. Accidentally knocking someone to their death while defending himself is more-or-less acceptable behaviour for the Doctor, especially if one remembers his first incarnation's attitude to self defence, but to then make a quip about it is nothing to be admired in our hero (it's worth remembering that VENGEANCE ON VAROS was initially written for the fifth Doctor, and somehow the scene would have worked in Peter Davison's hands - his comment would have come across as one of embarrassed horror). If the intention was to make the Doctor seem more alien at this point it simply does not work — as with his bad temper and self pitying traits it simply serves to make him dislikeable. After all the mortuary workers had just had the shock of their lives as they saw a corpse come to life and were, to coin a phrase, simply doing their job. They could also be considered to be as much victims of an oppressive regime as any of the other characters. Didn't they deserve a better life too?

The next set piece also includes violence but although the basic concept of seeing a noose go around someone's neck should be disturbing it fails to do so as it is so clearly set up as a dramatic scene. The lead-up to it, however, is effective, again due in a large part to good incidental music. The infiltration of televisual references into the Book of Common Prayer is an amusing way of reinforcing the message of the story but might perhaps be considered to be pushing the metaphor a little too far. I think that by this far into the second episode anybody that was capable or interested in picking up the subtext would have done so by now.

Perhaps for this reason, from this point on Philip Martin wisely decides to concentrate on resolving the more mundane plot issues — the negotiations between Sil and the Governor, and a somewhat silly subplot concerning saving the two girls from being turned into birds or reptiles. Although this does return episode two to the style of traditional **Who**, it's done at the right point, before the stylistic tricks of part one become boring and VENGEANCE ON VAROS starts to feel like a triumph of style searching for content.

The incidental music varies from the excellent to the downright awful — some of the jokey musical phrases do little to stop Baker's portrayal coming across as something other than a bad tempered, dislikeable clown. The drab costuming adds to the generally gloomy atmosphere of the proceedings, and the brightness of Colin Baker and Nicola Bryant's clothes works for once, helping to mark them out as beacons of light and hope.

Sil is an absolute masterpiece, one of the few truly alien characters in the history of the series - a combination of good costuming, superb slimy make-up and the

Angel's Advocate

Simon Guerrier explains why VENGEANCE ON VAROS is one of the best stories ever made...

On the *More Than Thirty Years In The TARDIS* video, Eric Saward defends violence in **Doctor Who** by arguing that it isn't celebrated, isn't lingered on, and is shown to hurt. VENGEANCE ON VAROS, however, positively revels in anticipating bizarre and elaborate cruelties. As an eight-year-old in 1985, it scared the crap out of me. Even the 'painfully post-modern' end of episode one, where we see the Varosian production team carefully orchestrating the cliff-hanger of the Doctor's death, succeeds by lingering, the various onlookers becoming more and more thrilled as 'the moment approaches'. On first inspection, the story is glorifying all that it seeks to attack: fighting fire with napalm.

But for all that the violence is real, VENGEANCE ON VAROS reminds us constantly that we are watching a work of fiction. This means we think about what we are watching. It's continually self-referential. Peri speaks for a nation as she admits in episode one that, 'These corridors look the same to me,' while the Doctor comments to the dour-faced cleric leading him to the gallows, 'Do you always get the priest parts?' Episode one's cliff-hanger is merely one instance of the structure throughout: a production team discussing how they might garner better viewing figures, intercut with the viewers' responses to what they are watching. This serves to highlight far more of the series' own production conflicts than the oft-quoted TRIAL OF A TIME LORD ever managed. Perhaps it's because it's so provocative I was terrified.

Varos is about abuse. The broadcasting of events from the Punishment Dome is seen to be a mockery of justice. Quillum and Sil enjoy nothing better than constructing more and more elaborate and unpleasant abuses. Watch Quillum's first appearance - taunting a prisoner with the mechanics of his latest torture. The guards abuse their power to live a life of luxury, we are told, while it's implied that viewer responses are used also a source of informing on other peoples' misdemeanours. The population have endured and become used to the abuses. Martin Jarvis has forgotten that people grieve, he's so inured to suffering. Even he, the more sinned against than sinning Varosian leader, admits to Peri that his 'only amusement' comes from Sil's translator malfunctioning.

Sil is, of course, the embodiment of all that we are shown to be 'wrong' in the story. The monster is the monstrous extreme of badness. He enjoys torture and violence, is authoritarian, selfish and closed to other possibilities. He assumes the Doctor and Peri are business rivals to his own acquisition of Varos' mining rights. When the Doctor suggests that other businesses might offer Varos better deals, Sil has his guards fight with the Varosians in an attempt to silence the Doctor for good.

As the Doctor appreciates, there are no easy solutions here. Jason Connery is the idealist, doling out expository monologues on Varosian government, population and entertainment, but rarely offering any practical help. The Doctor is far more cautious in his responses. He explains why he sides with Connery early on: 'You're the only person we've encountered so far who hasn't tried to destroy us.' He understands the way the system works - recognising that his hanging is a ruse because 'a real execution would have been broadcast'. He does not support the violence. He does turn a laser canon on pursuing guards - but he doesn't aim at them. Rather, this is a ploy to aid his escape, and the guard the canon kills runs into the laser beam himself. The notorious acid bath scene is also explicable. The Doctor alerts the two guards to his presence. They turn around, surprised, and one is knocked - by the other - into the acid bath. The Doctor and the other guard struggle, and the guard is pulled into the acid bath by his colleague - not pushed by the Doctor. The Doctor is visibly appalled, as he is when the women are led off to be tortured by Quillam.

The Doctor doesn't merely trick the baddie into blowing his own base up at the end. Rather, he breaks the circle of abuses. Maldak is no longer forced to kill the Governor. The people are no longer required to tune in to the Punishment Dome broadcasts. As Arak admits, this raises questions about where the Varosians go now. Rather than just tuning unquestioningly into the telly, the hope is that the viewers might actually think for themselves. I•V

simple trick of sitting Shaban on that box, which gives the impression, deliberate or otherwise, of his needing some form of life support to survive on the planet. Also, the slight corruptions of sentence construction give some verisimilitude to the notion of aliens actually using a translation unit, while his tongue seems too big to fit in his mouth , unused to forming the vowel sounds needed to form alien words. Most of the credit for these points can be placed at the door of fine acting by Nabil Shaban, who is clearly loving his role. The final ingredient is the inspired decision to have Sil find Peri distasteful — in an era where every male character, from Sharaz Jek to the Governor, becomes controlled by his hormones from the moment she walks into view, going against this trend is a clever and funny way of marking Sil out from the norm.

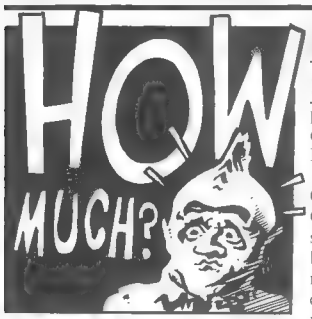
Arak and Etta are similarly well crafted characters and the Governor provides a sympathetic depiction of the burdens of power. As with the acting, the letdowns of characterisation come from the revolutionary camp, its inhabitants being one dimensional figures with little to do but explain the situation on Varos, though it should be remembered that the straight hero is probably the hardest role to write.

At the time of transmission VAROS was seen as an allegory about the dangers of the growing video rental market but in hindsight there are actually many other parallels to our everyday life which can be drawn. There are distinct similarities between the attitude of the Varosian viewers to their television and politicians to our own.

On the political side, the Governor is forced to consult his public about every decision instead of being allowed to trust his own instincts – a clear foretaste of the world of focus groups. The irony of this situation of course being that in the most part his public are not interested in his policies and see their votes only as a way of interrupting the tedium of their lives by inflicting him with more pain. This could be seen as a prime example of the dangers of people being given too much of what they want. All around the world people die for the right to vote and yet a high percentage of the British population do not bother to vote in general elections though they moan about the government policies. This can feel so frustrating as to lead you to wonder whether people should be forced to vote, yet VAROS shows why this is impractical, both morally or practically - people should have a democratic right not to vote as well and if they were made to then they would probably vote just to be contrary. In other words they are only interested when they want to moan. Equally, our newspapers and by proxy the people who buy them take a sadistic pleasure in bringing down the people they support, be it celebrities, politicians or the Royal Family.

Secondly, the Varosian viewers show a profound indifference to the screen until transmission breaks down, and they are so desensitised to drama that they merely demand more and more violence and thrills until actors are replaced by real life.

In the late 1990s, British television is demonstrating a trend toward docusoap as a form of entertainment (**Lakesiders**, **Hotel** and **Driving School**...) A broken engagement or a failed driving test can create a star - the lives of the people featured in these programmes are changed by their appearances and the viewing public enjoy watching their suffering – is it really that great a leap to suggest that physical pain could be the next step in 'real people' entertainment shows? Ten years after its initial transmission VENGEANCE ON VAROS looks increasingly like a commentary on mainstream television rather than video games.



MUSIC & SPECIAL SOUND:

After being pared down to 44' 42" and 42' 43" respectively the two episodes were handed over to Jonathan Gibbs and Dick Mills for completion.

In contrast to the high volume of scoring Malcolm Clarke had provided for ATTACK OF THE CYBERMEN, Gibbs delivered very understated musical cues for this serial. In the main he uses synthesisers and drums; the latter often emphasising the presence of guards or other members of the military. What distinguished Gibbs' compositions on this story was his low-key, sometimes very unobtrusive approach. Many scenes were deliberately left either with very muted music, often just in the background, or totally silent, such as the early sequences where Jondar is being tortured, or throughout the scenes with Etta and Arak.

One musical joke Gibbs did manage to slide in was a background reprise of a few bars from the **Doctor Who** theme as episode one headed towards its cliff-hanger.

For the entire 90-minute drama he composed just 33' 45" of music, which left nearly two-thirds of the drama unusually underscored; an aspect several reviewers in fanzines and *DWM* would comment on favourably.

Sil's voice was treated through a ring modulator to add an electronic warble to his speech. Unlike the Daleks, however, the bass tones were boosted to give a more rounded sound. Commenting at a convention, Dick Mills stressed that most of Sil's distinctive vocals were provided by the actor himself. Certainly the creature's gurgling laugh and undulating speech pattern were totally the invention of Nabil Shaban.

With a lot of studio sound having been echoed to increase the sense of being inside steel and concrete domes, Mills had to be careful not to swamp passages of speech with additional sounds that might combine to drown out whatever was being said. Background atmospheric sounds were therefore kept to a minimum, except where absolutely necessary. The one big exception was the patrol car. By speeding up and ring modulating the sound of an electric milk float Mills produced a motorised hum sufficient to mask the more terrestrial whirr of the golf buggy's own motor.

Synthesisers provided more stoke-in-trade solutions for laser guns firing and the animated chittering of a Gee-jee fly.

CUTS: ONE

The first cut comes in during Arak and Etta's first scene, in a sequence included in both the script and the 71 Edit. After Arak's comment that Jondar is "only acting", it continues:

ETTA: Yeh.
ARAK: My ration ready?
ETTA: Yeh. (She doesn't move)
ARAK: I'll get it myself.
ETTA: Yeh.

Following this, the first scene in the TARDIS is much longer than on TV, and offers some continuity references to the previous serial, ATTACK OF THE CYBERMEN. After the Doctor's line "That was an unfortunate accident", the script and tape continue…

PERI: Before each and every unfortunate accident you have said in a loud, confident voice: 'That's it' and to be honest, Doc, I am getting tired of clearing up the mess or being thrown around the TARDIS like the teddy bear of some psychotic baby.
DOCTOR: Have you finished, Perpugilliam?
PERI: For the moment.
DOCTOR: It's a good thing I like you.
PERI: At the moment the feeling isn't mutual.
DOCTOR: What more can I do? I've cleared up as you requested. I've stabilized the chameleon circuit.
PERI: So now what will we materialise as?
DOCTOR: A police box, I think.
PERI: Better than a pyramid or Nelson's Column.
DOCTOR: We have never materialised as Nelson's Column!
PERI: We did as a pyramid, on the frozen plains of Ewan Nine, remember?
DOCTOR: It's a good thing I'm a tolerant man, because sometimes you push me too far. (He walks towards the inner doors)
PERI: You're the most inconsistent and intolerant man I've ever met.
DOCTOR (stopping): Intolerant? Intolerant?! Intolerant?! Me, intolerant?
PERI: Then why are you shouting?
DOCTOR: Because…
(The TARDIS suddenly judders)
Because there's something wrong.
(He examines the console)
PERI: What?
DOCTOR: Shhh. There's something amiss in the power transmission units.
PERI: Still? After all the work you've done?
DOCTOR: It's the one area I didn't check.
PERI: Oh, great. Aren't there emergency power circuits or something?
DOCTOR: Yes… But it seems as if that function is about to become defunct too.
PERI: Great. Well, do something, don't shilly-shally, Doctor.
DOCTOR: Trouble is, Peri, we're faced with a conundrum wrapped up in a dilemma.
PERI: What exactly does that mean?
DOCTOR: We may well be stuck in a limbo of time and space
PERI (horrified): For how long?
DOCTOR: Eternity…

The end of the first scene with Sil and the Governor in his office is also cut. After Sil reminds the Governor that the impending vote may result in his obliteration, the scene continues:

CHIEF: He is right, sir.
GOVERNOR: I am not afraid to die. My family have served and perished at the will of the people… now if it is my turn, so be it (He sits at his desk, and looks up at the tissue destructor above his head)

The next scene in the Governor's office, which comes after the following TARDIS scene, and ends with the Doctor reflecting on using up his regenerations until they are all spent, is cut:

(The Chief enters)
CHIEF: I'm sorry, Sil refuses to increase his offer…
GOVERNOR: I have to appear before Viewpop soon, propose further austerities, food dole, work-feed cuts… they won't accept it… the vote against me will be overwhelming. We know what that will do.
(He glances up at the destructor)
CHIEF: The Constitution requires that Governors who fail to please the majority must suffer. It is the price of failure.
GOVERNOR: Even unto death. I wish I had something to offer the people of Varos… Something to give them hope for.
CHIEF (quietly): Bend the truth a little… Imply you expect to squeeze a few million extra credits out of the Galatron negotiations… and if you don't, well, fools have short memories…
(Technician Bax enters)
BAX: You must make ready, sir…
GOVERNOR: Yes… yes…
(He readies himself, and the cameras activate). Good evening…

After the Governor tells the people of Jondar's forthcoming execution, there is a scene where guard Rondel tells Areta of the execution which is not in the script. This scene appears to have been included to provide additional information about the origins of Varos as a prison planet. The followin gscene is then cut,m but does not appear in the script at all.

(Quillam enters the Communications Centre.)
QUILLAM: Bax!
BAX: Sir.
QUILLAM: The idea for the random laser obliteration. Did that come from you?
BAX: Yes, Mr Quillam.
QUILLAM: Well done. A new variation of execution is always welcome.
BAX: Thank you, sir.
QUILLAM: I'll bear you in mind when my rehabilitation section is reorganised.
BAX: Thank you, sir. I'd welcome a chance to work with you in prison research.
(The Chief comes into view)
QUILLAM: Ah, Chief, what of the seditionist's woman? Does the Governor require shots of her witnessing her husband's obliteration?
CHIEF: He didn't ask for them.
QUILLAM: No sense of theatre.
CHIEF: Shall I order it?
QUILLAM: Oh, no, no. I have other delights in store for that lady.

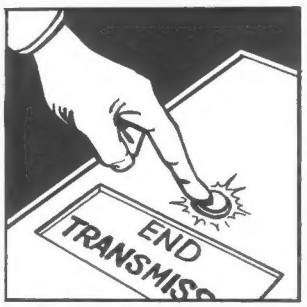
After the next TARDIS scene, there is a later scene with Areta, this time she is being interrogated by Quillam. This scene is not in the script.

When the TARDIS lands, the first part of the console room scene has been trimmed:

PERI: We're back in the middle ages, Doctor.
DOCTOR: No… the latter half of the 23rd century. Ah, who's this come to welcome us?

After the Doctor meets Jondar and starts to find a way to free the prisoner, there is a scene with Arak and Etta that is cut

ARAK: That's better – a bit of action! Go on, jump on his throat, quick!



CUTS: TWO

After the infamous acid bath sequence, the first cut is a further Arak and Etta scene:

ARAK: Fix… fix! Boo – rubbish… don't believe it!
ETTA: That's real acid!
ARAK: Never!

The Doctor's meeting with Quillam is shortened in the TV version. The longer version shows him wandering the corridors, dodging guards.

The next cut comes at the beginning of the longest scene in the serial , which lasts some 5.55 minutes, but is a full 7.48 mins on the 71 edit. The cut segment is a vital sequence which adds to Jondar's motives.

(The Doctor, Jondar and Areta are confined to a barred cage overlooking the gallows platform)
Doctor: Yes, all very traditional… the whole ghastly ritual to be played out.
JONDAR: An execution… four nooses.
DOCTOR: No need to ask who they're for…
JONDAR: But there's only three of us.
ARETA: A spare. They're very thorough.
DOCTOR: The fourth noose for Peri is a more likely explanation. But why isn't she in here with us?
JONDAR: Plenty of other prisoners the authorities would be happy to rid themselves of.
DOCTOR: Why are they so anxious to eliminate you?
JONDAR: Because I was curious. Varos is airless. We live in artificial domes scattered about the surface of the planet. Movement between domes, as you can imagine, is impossible without official permission.
ARETA: Most Varosians live in poverty. They work in the mines or in the video recordings division peddling real life death scenes from the peoples Dome Of Punishment and Correction.
JONDAR: I used to maintain the surface shuttle cars. One day I was required to deliver the cars to the Dome where the Chief Officer lives… I was never allowed in… Security was excessive, even for Varos. My curiosity became too much. I hid inside a car… went inside to where the elite live… Luxury, richness, wealth. I didn't see much but enough to know that a giant deception had been played against all of our people apart from the favoured… the very favoured few. I was noticed there… I pretended I'd seen nothing.
ARETA: Their suspicion that perhaps he had was enough to bring him to the Dome of Punishment as fodder for their displays of cruelty and violence.
JONDAR: Areta is my wife so they condemned her too…
DOCTOR: Without trial?
JONDAR: Secret trial.
ARETA: It's the same thing.

The scene continues as on TV with the arrival of the execution squad and the man who "gets all the priest parts"

The end of the Gallows scene is cut too. After the Governor's line that he has been released form accepting Sil's terms, the scene continues:

(Sil begins to splutter, and gets over-excited. His voice translator box suddenly explodes)
DOCTOR (to Jondar): I do enjoy a cool debate, don't you?
GOVERNOR (to Chief): Have a new trans-communicator brought from his ship. Stop the transfiguration experiment on the women. Then I will decide who is truthful and a friend. Who is enemy and must die.

The beginning of the very next scene is also cut:

(Peri and Areta are being strapped to the Transfiguration table by Quillam and his guards. They are totally covered in a silver foil cloth. Quillam then whips the cloth off, and leans over Peri)
QUILLAM: Preparation complete. To your posts.
(The men leave the room)

The scene continues on TV as the processing starts to transform the women.

The next scene after Peri and Areta have been saved from transmutation is cut:

(The video screen cuts off and shows random sequences from the Dome)
ARAK: What's going on? Boring scenes for hours, now this. Someone wants shooting…
ETTA: They know what they're doing…
ARAK: They don't know what's what any more than you or that Governor do. Rubbish. Gibberish. You'd watch anything.
ETTA: I wouldn't watch you.

The Doctor, Jondar and Areta have made their way deeper into the Dome. The end of this scene is cut as the picture starts to turn green. The Doctor comments they are facing a "dangerous ordeal":

(They continue down the green corridor)
DOCTOR: Watch for any camera lights activating, that will be the first warning we may have on danger.

The scene after Arak has used Etta's voting box as well as his own to vote "NO" has been cut:

(Sil is outraged at Maldak's damage to the cell destructor)
SIL: What incompetence has occurred now?
(Both Quillam and the Chief depart)

The cut scene continues later in sequence, coming after the Doctor and company's near fall into the lava pit:

(The Chief and Quillam in the Governor's office)
CHIEF: The guard released them.
QUILLAM: If the Governor and his woman can convert a member of the Senior Guard they must be persuasive indeed.
CHIEF: We must find them… kill them at whatever cost.

The scene continues on TV as they return to Sil.

The lengthy scene in the poisonous vine arena differs considerably in the script to that which appears on the Tape and TV version. The scene may have been expanded during rehearsals to "spice" up the action a bit. It is this "low impact" script version that appears in the novel:

(The guard's buggy carrying Quillam and the Chief bears down on the Doctor, Jondar and Areta. They are almost upon the group when Quillam realises the danger of the vines)
QUILLAM: Stop! Halt! No.. stop!
(The buggy drives straight into the vines. A tendril wraps itself around Quillam's neck and pulls him from the car. The other occupants too are touched by the poison, the last one to succumb being the Chief who almost reaches the Doctor before he falls. The Doctor motions to the others and they continue their slow progress. As they do, Peri, the Governor and Maldak arrive and are about to enter the vines)
GOVERNOR: There's no other way.
PERI: Doctor!

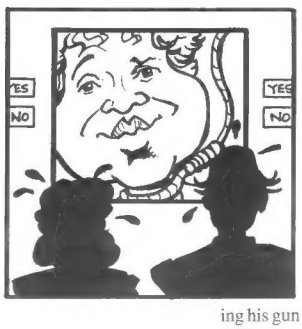
The scene continues as on TV, as the Doctor is reunited with Peri.

The next scene with Sil is also considerably different (and shorter) than on the tape, and was probably expanded during rehearsals to make a more satisfactory "wrap-up" scene than the script offered. This scene, not the TV version, also appears in the book:

(Sil sits before a VDU unit)
SIL: I recommend invasion of the Planet Varos to protect our interests. . .immediately!
(On the sccreen appears: REQUEST DENIED YOUR SUSPENSION APPARENT. YOU RETURN THOROS-BETA IMMEDIATELY)
(Sil splutters with anger. He looks at his attendants)
SIL: Fools on the Executive Council have no nerve. We will ignore their insult of the summons and take our skills to work for Amorb or anyone else who will dare to struggle to win total profit! Prepare my ship. We blast off immediately.
(The Governor and his guards enter)
GOVERNOR: I think not, Sil.

In the script this line flows directly into the final Arak and Etta scene as they realise they are free. It is this scene that ends the transmitted version. However, the tape contains one more scene, which is not scripted, but which does appear in the book:

(The Doctor and Peri are back in the TARDIS, the Doctor checks the console):
DOCTOR: The original readings haven't altered. Good! Splendid new elements of linings on the orbital transitions thanks to the Governor's generous supply of Satin 7. Still, now that the whole of Varos knows it's more precious than gold you can understand their generosity, I suppose.
PERI: Doctor, you're sure the TARDIS will function properly?
DOCTOR: Oh, yes, absolutely. Disappointed?
PERI: You think I'm crazy?
DOCTOR: You all right?
PERI: Apart from the residual side-effects of fowl-pest, I feel fine.
DOCTOR: As long as you stay away from millet and cuttlefish.



TRANSMISSION:

BBC1 premiered the two-part version of VENGEANCE ON VAROS on Saturday 19 January 1985 at 17:22, with part two following a week later. The acid bath scene in part two drew a considerable amount of adverse criticism from parents concerned that this season was marking a radical tilt towards greater levels of gore and violence. Both *Radio Times* and BBC1's own **Points of View** programme published letters from viewers appalled at what they had seen in ATTACK OF THE CYBERMEN (Lytton's crushed hands) and VENGEANCE ON VAROS.

For the overseas market the story was split into four episodes. The new episode one ended with Maldak approaching the newly materialised TARDIS and raising his gun as if to destroy it. Part three's cliff-hanger was the freeing of Peri and Areta from the transmogrifier and the Doctor's fear that they will be caught again if they don't make a fast escape.

TRIVIA:

Despite some misgivings about the change in the story's tone brought on by removal of so many of its humorous elements, Philip Martin was very pleased with the way it turned out. So too was Eric Saward who had enjoyed working with the writer. Martin was duly asked to submit some more story-lines for the 1985 production year, a request that resulted in one of his ideas, *Planet of Storms*, being commissioned as two 45-minute scripts under the revised title of *Mission to Magnus*.

Work on *Mission to Magnus* as well as other script commissions delayed Philip Martin from completing his novelisation manuscript for W.H.Allen on

Backlash

The ratings tumble

that had taken place between parts one and two of ATTACK OF THE CYBERMEN stabilised somewhat as VENGEANCE ON VAROS ran its two weeks on TV. Part one weighed in at 7.2 million viewers — the same as the last part of the Cybermen story — while part two dipped only marginally to the seven million mark.

7.1 million viewers was the average audience season 22 attracted, a figure which was only fractionally less than Peter Davison's last year had managed in its week day slots. **Doctor Who** was facing a considerable challenge from its much-hyped rival show on ITV, **The A Team**, and considering how well **The A Team** served the commercial channels during its three to four year prime time run, the fact that **Doctor Who** was still holding its core audience in 1985 cannot be ignored.

Furthermore, the traditional means of gathering ratings data — house to house visits by reps, questionnaires to properly identified sample groups, or by "black box" units fitted inside TV sets — was, by 1985, becoming increasingly unreliable as programmes recorded on a VCR for later viewing were not assessed. By the mid-Eighties newspaper estimates were putting domestic ownership of VCRs at just over 50% of the viewing population. Against this background the likelihood that **Doctor Who** was still drawing about eight million viewers overall in the UK is very feasible.

VENGEANCE ON VAROS received almost nothing in the way of pre-publicity, arguably due to its total lack of any real glamour. There was still Nicola Bryant of course, but with no exotic locations and little in the script other than a bird transformation to latch on to, even John Nathan-Turner's talents as a publicist could find little to interest the media. Even *Radio Times* struggled, printing just one small column width photograph of Sil against beside cast listing for episode one.

Letters protesting about violent content in VENGEANCE ON VAROS and ATTACK OF THE CYBERMEN did cause a stir when they appeared on **Points of View** and in *Radio Times*. The crux of these complaints was not so much about horror content in **Doctor Who** as a concept, but that these programmes were going out at five-twenty in the evening; very much early tea-time viewing.

Fan reaction to the story was mixed with comments ranging from, "Superb script, excellent monster, more please" (John Logan, *DWAS*) to "The worst story for many years" (Richard Walter, *TARDIS* Editor). The *Appreciation Society*'s annual season poll put it in fourth place, while readers of *DWM* placed it only narrowly above TIMELASH as contender for the wooden spoon. Individual contributors to the story were better received. Philip Martin was rated above Pip and Jane Baker, Glen McCoy and "Paula Moore" as favourite newcomer writer, while Sil beat Davros, Lytton and The Master as a contender for the favourite villain award — losing only to Kate O'Mara's Rani.

There was just a little bit of Press interest in **Doctor Who** shortly after VENGEANCE ON VAROS finished its run. One of the national dailies phoned Kevin O'Shea's Press office at the BBC to ask about some rumous that the Corporation was planning to end the series. The journalist was politely told this was absolute rubbish...

The good 'Doctor' turns violent

I would like to know just what *Doctor Who* producer John Nathan-Turner hopes to achieve for the programme (Saturdays BBC1) by piling on the violence and gore and completely ignoring what I for one believe to be the reason for its ongoing success: the quality of the scripts.

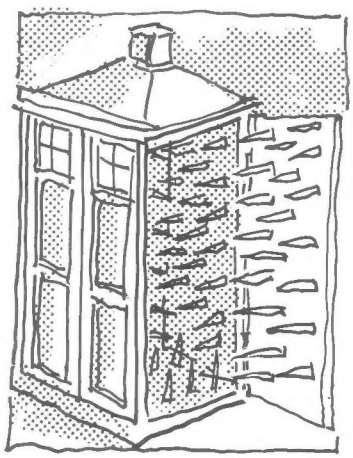
In the past the show has been witty, imaginative and inventive and, above all, the Doctor has always been a pacifist. In the first story of the new series (5 and 12 January), however, he is seen ruthlessly gunning down Cybermen left, right and centre. I was appalled at the sight of the Cybermen crushing a man's fists until they oozed blood . . .

Matthew Davies (aged 13)

Kirkby Lonsdale, Cumbria

Sadistic

I object to the *Doctor Who* story *Vengeance on Varos* (19 and 26 January) because I object to having to explain to my puzzled six- and eight-year-old sons that they are watching a story



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about brutal sadists who transmit scenes of real torture and murder on television then peddle video cassettes of the most titillating 'episodes' to a sensation-hungry public. No doubt we will be assured by the BBC's usual virtuous apologists that there is a moral to the story and, besides, don't millions of adults watch the programme too? But the fact remains that *Doctor Who* has since its inception been aimed at the younger age-group, as its early-evening scheduling makes abundantly clear, and no amount of flannel will persuade me otherwise. The kids deserve better than this . . .

Harry D. Watson

Linlithgow, West Lothian

Inhumanity

Please convey my horror and deep distress at the opening scenes of the 19 January episode. I refer to the spectacle made of a man being tortured. Thirty-nine or so years ago we were being made aware of the terrible inhumanity and lack of compassion shown by the enemy to prisoners of war and concentration-camp victims. To see such cruelty now made part of an 'entertainment' I find most repugnant and irresponsible. I was appalled at the callousness of the script.

M. A. Murrell

Beckenham, Kent

Stylish Doctor

Congratulations on the return of *Doctor Who* and the new regeneration of the Time Lord. The role of the Doctor could almost have been tailor-made for actor Colin Baker, who plays the part with impudent finesse and style.

D. Hammer

London SW6

Best for ages

What a delight to see *Doctor Who* return to the more familiar Saturday evening slot. Not only that, but the two episodes of *Attack of the Cybermen* were the best stories for a long time and re-created the suspense and nail-biting scenes which alas had been lacking for some time – particularly the ones down the London sewer. I hope this is the start of good things to come.

Peter Heath

Northwood, Middlesex

time. It was due to be book number 106 and scheduled for release in January 1986 after *Timelash*. Instead it was put on hold until January 1988 when it came out in hardback, following book number 128, *Time and the Rani*. A paperback edition was published in June of that year, featuring the same cover painting by David McAllister of Sil, Quillam and Maldak with his anti-hallucination helmet on.

VCR owners had to wait until May 1993 for a sell-through release of the story on VHS video.

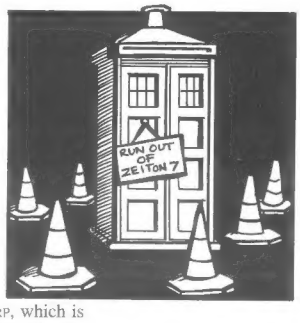
Colin Baker's awful pun on a theme of a well-known French sparkling mineral water, "I think he needs more than water Peri, eh?" was scripted!

At the suggestion of *SFX* magazine, the producers of **Newsnight** included a clip from VENGEANCE ON VAROS in a report on internet voting. Jeremy Paxman and his guests came close to breaking down in laughter at the thought that Peter Mandelson might share the Governor's fate.

CONTINUITY: Sil's home planet of Thoros-Beta is mentioned once in part two as he tries to summon an invasion fleet. Rumour suggests it was named in tribute to the Betamax video recording system.

Philip Martin's script dates this story as taking place in the latter half of the 23rd century, however no date is ever mentioned or displayed on a screen during the televised serial. However, Peri states that she was born more than three hundred years ago, and the sequel MINDWARP, which is set a few years later, is dated by the Valeyard to 2279.

According to Sil, there is demand from many planets for the Zeiton 7 ore needed to power timeships. This reflects the Saward era assumption that time travel is not a virtual monopoly maintained by the Time Lords and the Daleks, though it does conflict with the following story, THE TWO DOCTORS. Zeiton 7 is not a power source in itself, but is needed to tranfer power within the TARDIS' systems.



VENGEANCE ON VAROS

Series 22
Story 2
Serial 138
Code 6V

Cast:

The Doctor [1,2] Colin Baker
Peri [1,2][All] Nicola Bryant
The Governor [1,2][3,4,5,6] Martin Jarvis
Jondar [1,2][All] Jason Connery
Areta [1,2][1,2,3,4,6] Geraldine Alexander
Maldak [1,2][2,3,4,5,6] Owen Teale
The Chief [1, 2][2,3,4,5,6] Forbes Collins
Sil [1,2][3,4,5,6] Nabil Shaban
Rondel [1][2] Keith Skinner
Bax [1,2][3,5,6] Graham Cull
Quillam [1,2][4,5] Nicholas Chagrin
Priest [2][6] Hugh Martin

Small and Non-Speaking

Executioner [2][6] Bob Tarff
Mortuary Attendant [2][1] Gareth Milne
Mortuary Attendant [2][1] Roy Alon
Guard A [1,2][4,5,6] Peter Garvie-Adams
Guard B [1,2][4,5,6] Wayne Thistleton
Guard C [1,2][2,3,4,6] Ray Knight
Guard D [1,2][1,2,3,4,6] Leslie Conrad
Guard E [1,2][1,2,4,5] Bob Smythe
Guard F [1][1,2,5] Bob Tarff
Body [2][1] David Wilde
Attendant [1,2][3,4,5] Ronnie Cush
Attendant [1,2][3] Anthony Wellington
Attendant [1,2][4,5] Kwabena Monso
Replacing Anthony Wellington
Technician A [1,2][3,5] Trevor Wedlock
Technician B [1,2][3,5,6] Peter Dukes
Madman A [2][4] Jack McGuire
Madman B [2][4] Alan Troy
Monk A [2][6] Sam Scott
Replacing Bill Hughes
Monk B [2][6] Charles Rayford

[1] *Studio of18 July 1984*
[2] *Studio of 19 July 1984*
[3] *Studio of 20 July 1984*
[4] *Studio of 31 July 1984*
[5] *Studio of 1 August 1984*
[6] *Studio of 2 August 1984*

Crew:

Title Music by Ron Grainer
Arranged by Peter Howell and the Radiophonic Workshop
Incidental Music Jonathan Gibbs
Special Sound Dick Mills
Production Assistants Jane Whittaker, Pat Greenland
Production Manager Margot Evans
Assistant Floor Manager Sophie Neville
Floor Assistant Brenda Thomas
Production Operative Supervisor Bob Lewis
Lighting Director Dennis Channon
Technical Co-ordinator Alan Arbuthnott
Studio Sound Andrew Stacey
Deputy Sound Supervisor (Grams) John Downes
Video Effects Dave Chapman
Vision Mixers Nigel Finnis, Jayne Beckett
Videotape Editor Hugh Parson
Camera Supervisor Alec Wheal
Crew Eleven
Prop Buyer Camilla Gavin
Costume Designer Anne Hardinge
Replacing John Peacock
Costume Assistant Jill Taylor
Dressers Joanna Dawn, Alan Hatchman, Paul Mayo, Anthony Moore
Make-Up Artist Cecile Hay-Arthur
Dorka Nieradzik, *Replacing Caroline Tyrer*
Make-Up Assistant Juliette Mayer
Visual Effects Designer Charles Jeanes
Visual Effects Assistant Julian Fullalove
Title Sequence Terry Handley
Designer Tony Snoaden
Design Assistant Rod McLean
Production Secretary Sarah Lee
Production Associate Sue Anstruther
Writer Philip Martin
Script-Editor Eric Saward
Producer John Nathan-Turner
Director Ron Jones

Programme Numbers:
Part One: 1/LDL/G338P
Part Two: 1/LDL/G339J

Recording:
18th — 20th July 1984, TC6
30th July — 1st August 1984, TC6

Transmission:
One:19th January 1985, 17.23pm BBC1 [44'17", 17.23. — 18.??.]
Two:26th January 1985, 17.23pm BBC1 [44'29", 17.23. — 18. .]

Audience, Position, Appreciation:
Part One: 8.9m, 71st, --
Part Two: 7.2m, 104th, --

Books and Literature

MARTIN, Philip: ***Doctor Who*** - *Vengeance on Varos* (WH Allen, 1987)
HOWE, STAMMERS, WALKER: ***Doctor Who***: *The Eighties (Virgin, 1997)*
HOWE, STAMMERS, WALKER: ***Doctor Who:*** *The Sixth Doctor Handbook* (Virgin, 1993)
ORWELL, George: *Nineteen Eighty-Four* (Penguin, 1948)

Magazines

Borusa's Trousers 1 (1995, John Pettigrew wonders how the Doctor catches the Gig fly so easily)
Destiny 7 (1985, Anne Wood notes that the videos are propaganda, not entertainment and comments on contemporary attitudes to video games and violent tapes)
Deva Loka 4 (1985, Anthony Brown notes similarites to TERMINUS - an oppressive company, the conversion of inmates to the Doctor's cause, and an army that won't invade)
Deva Loka 4 (1985, Kate Brown asks whether the Doctor's intervention has actually improved the situation and notes that the hallucinated desert has real effects, but the water doesn't)
DWAS Reference Department synopsis (1985, Marc Platt considers Vengeance to be 'wickedly innovative')
DWB 19 (1985, Bernard Power thinks part two a let down)
DWB 19 (1985, Graham Wood sees parallels between VAROS and **Doctor Who**'s situation in season 22 and wonders if Varosian society will now collapse; Keith Topping discusses influences from *1984*)
DWB 38 (1986, Nabil Shaban comments on similarities between the story and media treatment of the Falklands war)
DWB 40 (1986, Colin Baker confesses to adding some of the more atrocious puns!)
DWB 61 (1988, Anthony Howe feels that the torture equipment and political structure remain intact - no changes have been made by the Doctor's presence)
DWB 88 (1988, Eric Saward details the story's origins; states that Arak and Etta were always in the story, but were originally silent)
DWB 107 (1992, Ian Levine details the length of the early edits, including a scene where Sil's translator explodes)
DWB 113 (1993, Diane McGinn feels VENGEANCE's concept was better than its execution; she notes that the situation develops little over the course of the story until the final section, and thinks there are no obvious cliffhangers midway through the double length episodes; she sees VAROS as self-referential allegory of **Doctor Who**: the corridor-running content broadcast to Arak and Etta's home is very similar to a standard Who story. This would make the Varos government the BBC, entertaining the populace with television broadcasts which it is also planning to release on video, and Arak and Etta the series' fans.)
Doctor Who Magazine 94 (1984, Eric Saward thinks thinks it stylistically different from the rest of the season: comedy that is 'quiet and quirky', 'quick and witty' and 'enormous fun'; Richard Marson discusses influences from Orwell, The Year of the Sex Olympics)
Doctor Who Magazine 96 (1984, Gary Russell compares VAROS to *A Clockwork Orange*; Gary Russell notes that home voting is already in use in America)
Doctor Who Magazine 100 (1985, Gary Russell notes that Maldak is the only Varosian to take a decision throughout the story; Julie Fairclough is disappointed by the second half)
Doctor Who Magazine 101 (1985, Ron Jones comments on resonances to Philip Martin's **Gangsters**; explains that he wanted a claustrophobic atmospehere which came across in Martin Jarvis' performance)
Doctor Who Magazine 104 (1985, John Nathan-Turner recalls that Eric Saward introduced the idea of video nasties)
Doctor Who Magazine 125 (1987, Philip Martin explains how he extrapolated the power structure of a prison into Varosian society, and wanted to make a point about capital punishment)
Doctor Who Magazine 144 (1988, Archives)
Enlightenment 17 (1986, John Vahey draws comparisons to **Doctor Who**'s position at the time)
Enlightenment 4 (1985, Andrew Smaje comments that the regulars' passive involvement would not have worked in the 25 minute format)
Enlightenment 9 (1985, Kathleen Toth thinks this story leaden by comparison to THE SUN MAKERS)
Exo-Space 1 (1985, Andrew Hawker feels the final scene implies people can't live without television)
Fan Aid 2 (1985, Jonathan Gibbs explains how his music becomes warmer over the course of the story; Philip Martin describes the story's origins in the notion of snuff video producers; notes that Arak and Etta were added as comic relief when he became concerned the story was becoming too grim; admits that the title was inspired by the V symbol for Varos)
Fan Aid 2 (1985, Ron Jones comments on his attempts to create militaristic sets with Nazi-overtones; comments on a cut scene where the Chief urges the Governor to lie, 'as usual' in his broadcast; Dorka Nieradzik explains that the Varosians' pale skins show that they've never been outside; Jason Connery notes that the Doctor has to teach Jondar not to use violence automatically)
Infinite Dreams 2 (1994, Alun Harris feels the Doctor's quip to the acid bath guards is a reaction of horror)
Land of Fiction 2 (1985, Steve Pugsley notes that the acid bath guards wre only doing their job - they believed the Doctor dead, and didn't intend to kill him; he sees political comments on Tory attitudes to the NHS in the story)
Land of Fiction 2, (1985, Steve Pugsley compares Arak and Etta to a Greek chorus)
Logic Gate 2 (1985, Richard Molesworth thinks the second episode is padded)
Metamorph 11 (1993, Alan Morrison thinks the story is anti-communist, and thinks there's an echo of 'Actions taken in the name of the people too often neither require nor permit the people's presence' in the isolation of Arak and Etta)
MLG Megazine 12 (1985, Laura Hedgcock comments on aspects similar to Videodrome and draws comparisons to the Roman arena)
MLG Newszine 11 (1985, Andrew Hogg thinks the TARDIS' problems are implausible; John Connors praises the cliffhanger and the measured pace)
Mondas 4 (1985, Alan Lear notes that *Flash Gordon* includes a labyrinth filled with cannibals and that television is presented as a menace)
New Whovical Express 1 (1987, future MP Tim Collins feels the politics takes precedance over the drama)
No, Not the Mind Probe 3 (1985, David Tee & Peter Boam note that the V symbol echoes the 1956 film of *1984*)
Now Eat the Rabbit 47 (1985, William Whyte notes similarities of approach to THE SUN MAKERS)
Opera of Doom 2 (1985, Mike Teague notes that episode one depicts a normal day for Varos; it's only in part two that extraordinary things happen)
Opera of Doom 2 (1985, Mike Teague notes that the Chief has the comfortable seat during his discussions with the Governor, reflecting the true nature of their relationship)
Peladon 2 (1985, David Thomas remarks on the deadly maze's presence in FIVE DOCTORS, PYRAMIDS OF MARS and DEATH TO THE DALEKS; compares the experiments to GENESIS OF THE DALEKS)
Peladon 2 (1985, Martin Canning comments that the story structure is episodic)
Positive Triumph 1 (1985, Ian Abrams draws parallels between the illusiary desert's influence on the Doctor, and television's influence on the viewers)
Private Who 12 (April 88, Dick Mills added fly sound effects on his own initiative)
Purple Haze 2 (1991, Nick Pegg notes that *Rollerball* also involves violent entertainment which keeps viewers docile)
Quango 2 (1996, Dave Rolinson thinks VENGEANCE failed as it was too intellectual for viewers to see its virtues; he feels it's as close as **Doctor Who** got to serious drama and that Arak's complaints about the Governor echo attitudes to the Thatcher government and that Galatron's hold over Varos echoes American economic dominance; Jason Beresford thinks the Varosian's pleasure in volence comes from their convict ancestry; Dave Rolinson feels the violence is part of the story's intellectual framework; Jason Beresford notes that the Doctor does not intend to kill the acid bath guards)
Queen Bat 3 (1985, Jackie Marshall feels the Doctor fails to provide the Varosians with a role model for their new society)
Radio Times (15/2/85, MA Murrell complains about the imagery of Nazi death camps)
Relativity 1 (1985, Andrew J Lewis thinks the story silly)
Second Dimension 3/6 (1990, Paul Gilbert thinks the middle of the story self-indulgent)
Skonnos 10 (1985, Mark Benoy feels the acid bath scene undermines the Doctor's moral superiority and the environment owes debts to Dickens and Poe)
Skonnos 11 (1985, Stephen Cole notes the presence of buggies in both VAROS and SUN MAKERS)
Sonic Screwdriver 6 (1995, Alun Harris notes that the acid bath guards aren't innocents)
Spectrox 2 (1985, Nick Pegg comments on similarities to THE SUN MAKERS)
Spectrox 4 (1986, Keith Topping sees VAROS as a fusion of Robert Holmes and Christopher Bidmead's approaches to **Doctor Who**)
Spectrox 6 (1988, Tat Wood connects Sil to Arcturus)
Star Begotten 2 (1987, Tim Munro regrets that the Governor doesn't add 'Roll credits' after "And cut it now...")
Symbiotic Nuclei 1 (1985, Keith Topping sees VAROS as dramatising the move from feudalism to capitalism)
TARDIS 10/1 (1985, comments on Philip Martin's **Gangsters**)
TARDIS, September 1989 (1989, Ben Aaronovitch feels the transformation sequence is a scene which 'didn't really fit together'.)
The Black & White Guardian 4 (1985, Peter Anghelides notes satire directed at the BBC's management and remarks on Philip Martin's work on GANGSTERS; notes that much of the plot is artificial)
The Highlander 1 (1985, Brian J Robb makes the inevitable comparisons to 1984; thinks the final scenes are anti-climactic and dislikes the use of pseudo-science)
The Key 1 (1988, complains that the Doctor resorts too easily to violence)
Time Screen 4 (1985, Andrew Pixley comments on the use of SF cliches)
Time Screen 5 (1990, 'Nigel Andrews' notes that Sil was originally to have been killed by rioting miners)
Timelash 2 (1986, Jason Waugh feels VENGEANCE is a good story with a poor script)
Timelines 3/3 (1993, Stuart Capon asks why the buggies fail when the Doctor blows the lights)
Varos 2 (1985, Tim Westmacott feels an excellent script was let down by poor production; remarks on the loss of Quillam's final scene, and explains that Sil was originally to have tried his luck elsewhere at the end)
VNR 17 (1985, John Sammons notes that peri can now operate the TARDIS)
VNR 18 (1985, Peter Martin comments on the economics of Varos' monopoly)
Wholook 4 (1986, Paul Cornell claims that Jondar's lines were given to other characters as Jason Connery was unable to deliver them properly)
Wholook 5 (1986, Philip Martin comments on fears that he was trying to politicise the programme)
Zygon 3 (1985, Martin Day raises comparisons to THX 1138 and Videodrome; Robert Franks thinks the message unsubtle)
42 2 (1985, Paul McNamara notes an inconsistency - the guards aren't allowed to see things that the citizens are shown on TV)

Theatre

Hamlet (1600)
A Midsummer Night's Dream (1595)
The Rivals (1775)

Cinema

Adolf Hitler: My Part in his Downfall (Norman Cohen, 1973)
Age of Treason (Kevin Connor, 1993)
American Friends (Tristarn Powell, 1991)
Biggles: Adventures in Time (John Hough, 1986)
Born of Fire (Jamil Dehlani, 1987)
The Boy Who had Everything (Stephen Wallace, 1984)
Brazil (Terry Gilliam, 1984)
Bullet to Beijing (George Mahaika, 1996)
The Bunker (George Schaefer, 1981)
Buster (David Green, 1988)
Bye Bye Baby (Enrico Oldoini, 1988)
Casablanca Express (Sergio Martino, 1988)
City of Joy (Roland Joffe, 1992)
The Doctor and the Devils (Freddie Francis, 1987)
Funny Money (James Kenelm Clarke, 1983)
Goldfinger (Guy Hamilton, 1964)
Hitler's SS: Portrait in Evil (Jim Goddard, 1985)
The Innocent Sleep (Scott Mitchell, 1995)
Jamila (Monica Teuber, 1994)
The Last Escape (Walter Grauman, 1966)
The Loneliness of the Long Distance Runner (Tony Richardson, 1962)
The Lords of Discipline (Franc Roddam, 1984)
Macbeth (Jeremy Freeston, 1997)
Midnight in St Petersburg (Percy Jackson, 1996)
Mountain of Diamonds (Jeannot Schwarz, 1961)
Nemo (Arnaud Selignac, 1984)
Police Story IV (Stanley Tong, 1996)
Sir Henry at Rawlinson's End (Steve Roberts, 1980)
Slayground (Terry Bedford, 1983)
Tank Malling (James Marcus, 1989)
Taste the Blood of Dracula (Peter Sasdy, 1969)
The Thomas Crown Affair (Norman Jenisoni, 1968)
Titanic (James Cameron, 1997)
Urban Ghost Story (1998)
La Venixiana (Mauro Bolognini, 1986)
Wittgenstein (Derek Jarman, 1993)

Television

A Very Peculiar Practice: CONTACT TRACER (BBC2, 18-6-86)
The Beiderbecke Affair (Granada, 6-1-85 - 10-2-85)
Bird of Prey: INPUT CLASSIFIED (BBC1, 22-4-82)
The Black Adder: WIOTOHSMELLER PUREUIVANT, THE BLACK SEAL (BBC1, 13-7-83, 20-7-83)
Boon: MESSAGE IN A BOTTLE (Central, 13-10-92)
Bugs: THE TWO BECKETTS (BBC1/CARNIVAL 1-8-98)
Bust (LWT, 1987)
Coronation Street (Granada, 9-12-60 - ...)
The Crystal Maze (Channel 4)
David Copperfield (BBC1, 1-12-74 - 5-1-75)
The Day of the Triffids (BBC1, 10-9-81 - 15-10-81)
Deptford Graffiti (BBC, 1991)
Dr Finlay's Casebook (BBC1, 1962 - 1971)
Doctor Who (BBC1, 1963 - 1989; 1996)
Driving School (BBC1, 1997)
EastEnders (BBC1, 1985 - ...)
Enemy at the Door (LWT, 1978 - 1980)
The First Modern Oiympics (1984)
The Forsyte Saga: Encounter - Swan Song (BBC2, 1-4-67 - 1-7-67)
Gangsters (BBC1, 9-9-76 - 21-10-76; 6-1-78 - 10-2-78)
Get Lost! (Yorkshire, 12-6-81 - 3-7-81)
Ghostbusters of East Finchley (BBC2, **1995**)
Goodbye Mr Chips (BBC1, 29-1-84 - 4-3-84)
Hotel (BBC1, 1998)
Jonathan Creek: NO TRACE OF TRACEY (BBC1, 31-5-97)
Just William's Christmas Lakesiders! (BBC1, 1998)
Maid Marian and her Merry Men (BBC1, 1989)
Merlin (1998)
Miss Marple: SLEEPING MURDER (BBC1, 11-1-87 - 18-1-87)
Mr Palfrey of Westminster (Thames, 1984 - 1985)
Murder Most Horrid: THE GIRL FROM IPANEMA (BBC2)
Murder, She Wrote (23-11-95)
Nicholas Nickleby (BBC1, 11-2-68 - 5-5-68)
The Other Side of Paradise
The Pallisers (BBC2, 19-1-74 - 2-11-74)
Play for Today: Second City Firsts: *Gangsters* (BBC1, 9-1-75)
Poirot: TRAGEDY AT MARSDEN MANOR (LWT, 1988)
Poldark (BBC1, 5-10-75 - 18-1-76; 11-9-77 - 4-12-77)
Raspberry Ripple (BBC1, 1986)
The Remainder Man
Remington Steele: Steeled with a Kiss (NBC, 1986)
Rings on their Fingers (BBC1, 1978-80)
The Rivals of Sherlock Holmes (Thames, 1971-73)
Robin of Sherwood (HTV/Goldcrest, 5-4-86 - 28-6-86)
Rumpole of the Bailey: RUMPOLE AND THE BUBBLE REPUTATION (Thames, 23-11-88)
Secret Army (BBC1, 27-9-78 - 20-12-78)
Shoestring (BBC1, 1979-80)
Slave of Dreams (1995)
Softly Softly (BBC1, 1966-76)
Sorry About Last Night (BBC1, Christmas 1995)
Space: Above and Beyond: PEARLY (14-12-96)
Spymaker: The Secret Life of Ian Fleming (ITV, 1990)
Star Cops: THIS CASE TO BE OPENED IN A MILLION YEARS (BBC2, 3-8-87); DEATH ON THE MOON (unproduced)
The Sweeney: Regan (Thames, 4-6-75)
The Tick
Time Trax (1993-94)
True Patriot
The Unborn (BBC1)
Virtual Murder (BBC1, 24-7-92 - 28-8-92)
The Way of All Flesh
Widows II (Thames/Euston3-4-85 - 8-5-85)
Within These Walls (LWT, 1974 - 78)
Walker: Texas Ranger: The Deadliest Man Alive (14-12-96)
Walter (Channel 4, 2-11-82)
The XYY Man (Granada, 3-7-76 - 17-7-76; 27-6-77 - 29-8-77)
Z Cars (BBC, 1962-78)
Zigger Zagger (27-9-67)

Doctor Who

Attack of the Cybermen (**IN•VISION** 79)
The Caves of Androzani (**IN•VISION** 76)
Destiny of the Daleks (**IN•VISION** 38)
Doomwraiths (unproduced)
Earthshock (**IN•VISION** 60)
Full Circle (**IN•VISION** 48)
Genesis of the Daleks (**IN•VISION** 4)
Invasion of the Dinosaurs (**An Adventure in Space and Time** 71)
The King's Demons (**IN•VISION** 68)
Mission to Magnus (unproduced)
Revenge of the Cybermen (**IN•VISION** 5)
Resurrection of the Daleks (**IN•VISION** 74)
The Sea Devils (**An Adventure in Space and Time** 62)
The Song of the Space Whale (unproduced)
Space Sargasso (unproduced)
The Sun Makers (**IN•VISION** 27)
Underworld (**IN•VISION** 28)
Valley of Shadows (unproduced)
Vengeance on Varos (**IN•VISION** 80)
The Web Planet (**An Adventure in Space and Time** 13)